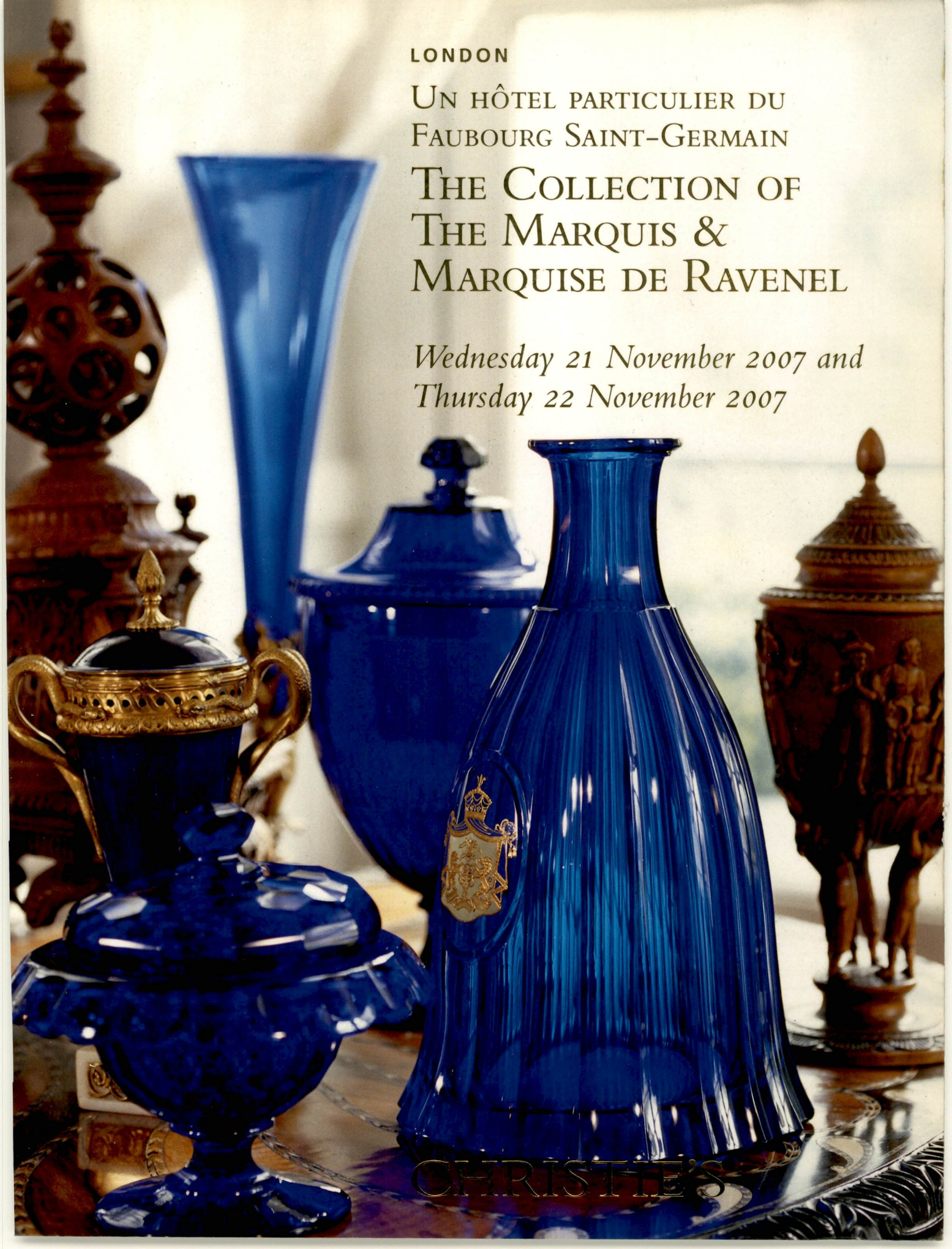

LONDON

Un hôtel particulier du Faubourg Saint-Germain

The Collection of The Marquis & Marquise de Ravenel

Wednesday 21 November 2007 and
Thursday 22 November 2007

CHRISTIE'S

WATERCOLOURS OF
THE INTERIORS OF
THE HÔTEL PARTICULIER
BY ISABELLE REY

Un hôtel particulier du Faubourg Saint-Germain

The Collection of The Marquis & Marquise de Ravenel

Wednesday 21 November 2007 and
Thursday 22 November 2007

AUCTION

Wednesday 21 November 2007
at 10.30 am (Lots 1-396) and
Thursday 22 November 2007
at 10.30 am (Lots 400-563)

8 King Street, St. James's
London SW1Y 6QT

All lots with a low estimate of £2,000 and below will be sold without reserve

VIEWING

Sunday	18 November	12.00 noon - 5.00 pm
Monday	19 November	9.00 am - 4.30 pm
Tuesday	20 November	9.00 am - 8.00 pm
Wednesday	21 November	9.00 am - 4.30 pm

AUCTIONEERS

Hugh Edmeades, David Llewellyn, Andrew McVinish

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BERRY-7464**

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Specialist talks and late night view
Tuesday 20 November

All Furniture, Carpets, Textiles and Works of Art lots not collected from Christie's by 5.00 pm on the day of the auction will be removed by Cadogan Tate Fine Art Logistics Ltd. Please see page 364 for further details

Photography of the interior views by
Christina Vervitsioti-Missoffe and
Christiane de Nicolay-Mazery

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Prince Jean-Louis de Faucigny-Lucinge, grandfather of Jean-Charles de Ravenel,
greeting Her Majesty Queen Elizabeth, The Queen Mother on her arrival in France for a private visit

Jackie and Jean-Charles both inherited a natural sense of savoir-vivre.

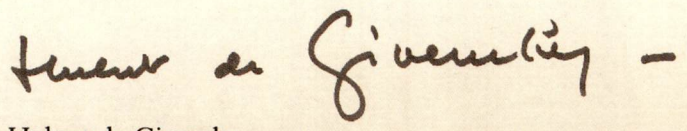
Jackie's ancestors, the famous banking family Ansbacher, settled in London at the end of the 19th century. Her father George Ansley was a patron of the arts who long supported the Château of Versailles. Jean-Charles de Ravenel descends from the Ratisbonne family, a dynasty of originally German bankers who came to France at the end of the 18th century.

His grandfather was none other than Prince Jean-Louis de Faucigny-Lucinge, husband of Baba d'Erlanger and herself the daughter of a celebrated English banking family. Before the war they were the society darlings of Tout-Paris.

It comes therefore as no surprise that such an elegant and charming couple have lived in an apartment where one was always received in quite perfect surroundings. Recollecting their childhood homes, together they constructed a décor that reflects the influences of Georges Geffroy and Emilio Terry, himself close to Prince de Faucigny-Lucinge, as well as numerous others. All of this is coupled with a particularly personal touch; magnificent objects alongside delightful family souvenirs and also simpler, charming pieces. The result is a home with a welcoming and sumptuous feeling.

They are now moving on from this enchanted location on the Rive Gauche and will surely put together a décor that will in turn become legendary.

The sale of this collection offers refined collectors the rare opportunity to acquire John Opie's "Red Boy", the Kinsky Torchères which were purchased by Jackie herself at the Rédé-Rothschild sale in Monaco in 1975 as well as the portrait of one of Jean-Charle's ancestors, the Duc de Berry, which was painted by the Baron Gérard and his studio. The pieces of this sale will always bear the hallmark of this cosmopolitan and effortlessly Parisian couple who I shall miss a great deal.



Hubert de Givenchy

George Ansley, father of the Marquise de Ravenel,
by Vidal Quadras

WATERCOLOURS
BY ISABELLE REY

Mrs. George Ansley, mother of the Marquise de Ravenel

A. P.

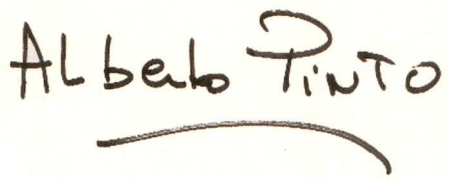
I adore Jackie and Jean-Charles. They are without doubt amongst my friends who have the best taste.

Their daily lifestyle differs little from the remarkable dinners they give when they receive their very international group of friends.

They have the talent and the magic to create a mix of people in a glamorous and dazzling atmosphere.

This same magic applies to the decor, the paintings, objects and furniture which they have brought together in their house in Paris. The result is a marvellous blend where the different styles are harmonious and fit together perfectly.

In this sale, I would like to buy everything. That's rare.

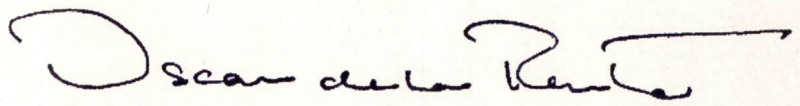


Alberto Pinto

Jean-Charles and Jackie de Ravenel have been close friends of mine for many years. A highlight of my trips to Paris is visiting their home.

They entertain in a way that is interesting and fun, mixing old friends with new and serving the most wonderful food. Their charming house reflects their impeccable taste.

The decor is unique, eclectic and very chic.



Oscar de la Renta

VALENTINO

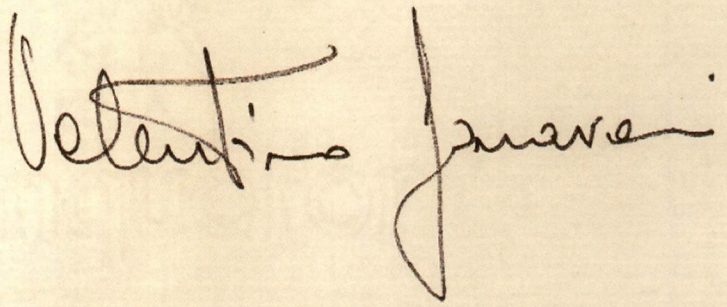
Valentino Garavani

The Marquis and Marquise de Ravenel have been great friends of mine for many years.

In all they do they have always shown the most impeccable taste.

The decoration and furnishing of their homes are in every respect quite aesthetically perfect; a choice of works of art from different periods and countries that fits together with exceptional harmony.

The magnificent dinners and receptions that they host are a vivid demonstration of the love that they feel towards their home. These occasions are the very epitome of refinement and the attention to detail that they bring to entertaining their friends is remarkable.



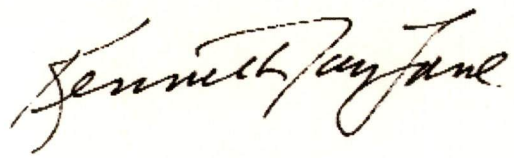
Rome,
8 June 2007

PALAZZO MIGNANELLI · PIAZZA MIGNANELLI, 22 · 00187 ROMA · TEL. 06.6739.1 · FAX 06.6798.569

KENNETH JAY LANE

No one I know has better or more original taste than Jackie and Jean-Charles de Ravenel.
Their style combines refinement of the past with what is current today. It is both luxurious and witty.

To be their guest is one of the greatest pleasures possible.



Kenneth Jay Lane

Alfonso Carancelli
Fece l'Anno 1832 Roma

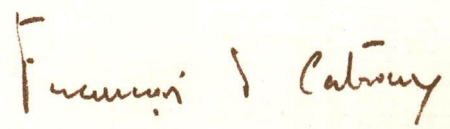
This is simply too sad!

Jackie and Jean-Charles de Ravenel are leaving Paris and without them it will never be quite the same again.

But what joy awaits those who, as they browse through this catalogue, discover the glorious world Jackie and Jean-Charles created in the rue de Lille; a home that I have long thought truly breathtaking.

In the spirit of the elegant and cosmopolitan world in which they moved, they brought together, with the most exquisite taste, a remarkable collection of paintings, furniture and objets d'art.

And it's a little of this blend of culture and style that is laid before us today.



François Catroux

Session one

Wednesday 21 November 2007

at 10.30 am

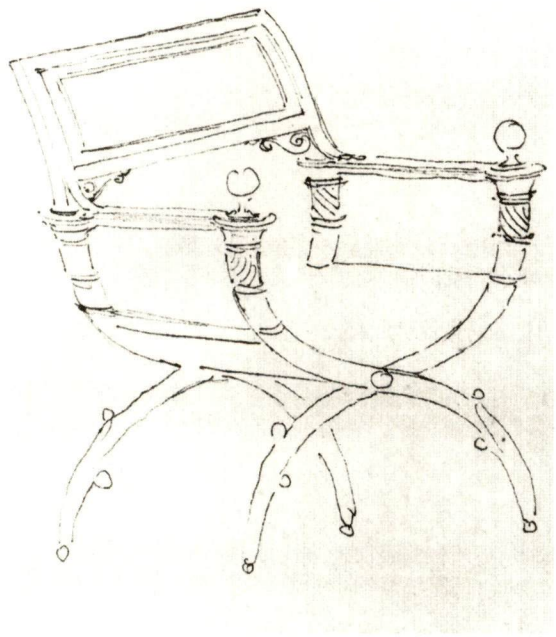
Lots 1-396

1
A PAIR OF GILTWOOD TWIN-BRANCH WALL-LIGHTS
THE CARVING POSSIBLY 18TH CENTURY AND ADAPTED

The fluted and acanthus-carved back plates surmounted by ram's masks and drapery above scrolling foliate branches with gilt-metal sconces, re-gilt, adapted for electricity
35 in. (89 cm.) high (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

PROVENANCE:
Purchased from Mallett, London.



A drawing by Charles Percier of a closely related armchair

2

AN EMPIRE PARCEL-GILT AND BLACK-JAPANNED X-FRAMED OPEN ARMCHAIR

CIRCA 1800, IN THE MANNER OF JACOB DESMALTER, AFTER A DESIGN BY PERCIER AND FONTAINE

Upholstered in green velvet, with a padded panelled back, arms and dished seat, within a stiff-leaf and acanthus carved frame, the legs previously damaged and now resupported, restorations and redecorated

£5,000–8,000 US$11,000–16,000 €7,200–11,000

LITERATURE:

Leon de Groer, *Les Arts Decoratifs de 1790 à 1850*, Fribourg, 1985

The triumph of lyric poetry is celebrated by Apollo's laurels and Venus' pearls wreathing the chair's Grecian 'tablet' back, while its sphere-capped arms are raised on an 'antique' seat that signifies 'Peace and Prosperity' by a trophy of conjoined cornucopiae or 'horns of plenty'. The pattern, in 'folding stool' or '*tabouret à montants*' manner derived from the Roman consular '*curule*', was invented by the architect Charles Percier (d.1838), co-author with Pierre-François-Léonard Fontaine (d.1853) of *Recueil de décorations intérieures*, 1801 (see D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle*, Paris, 1989, p. 283). A related mahogany version, attributed to the celebrated *ébéniste* François-Honoré-Georges Jacob Desmalter (d.1814), for whom Percier executed the design, is also illustrated by D. Ledoux-Lebard (*ibid.* p.283).

•3
A MAHOGANY AND GILT-MAHOGANY TRIPOD TABLE
THE BASE PROBABLY DANISH AND THIRD QUARTER 18TH CENTURY, TOP FIRST QUARTER 20TH CENTURY

The shaped circular top with a foliate carved border on a eagle-mask headed scrolled supports and foliate carved cabriole legs with claw and ball feet, three feet repaired, restorations and re-gilt
28 in. (71 cm.) high; 24½ in. (62 cm.) diameter

£2,000–3,000 US$4,100–6,100 €2,900–4,300

4
A GEORGE III GILTWOOD TORCHÈRE
CIRCA 1760

The octagonal moulded top on an opposed C-scroll shaft carved with foliage, on conforming downscrolled legs with later rockwork feet, the top apparently original, old repairs and losses
49½ in. (126 cm.) high

£6,000–10,000 US$13,000–20,000 €8,700–14,000

The stand for vases and candlesticks has an octagonal tray raised on a flower-wreathed and acanthus-wrapped tripod pillar, that is conceived in the George II manner as 'picturesque' French-fashioned Roman candelabra. Its addorsed C-scroll plinth raised on 'grottoe' bases relates to that of a 1756 'candlestand' pattern published in the carver Thomas Johnson's, *Collection of Designs*, 1758 (pl. 13). The latter pattern, celebrating love's triumph with a 'Venus' fountain and embowed dolphins, was adopted for petrified candlestands introduced in the rustic Gallery created at Hagley, Worcestershire by Sir George Lyttleton, 5th Bt. and 1st Baron Lyttleton of Frankley (d.1773). The latter also featured four truss-scrolled feet (see R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, fig.77). Four related tripod-based stands, with fruit and flowers festooned, their wave-scrolled pillars in evocation of the summer and harvest deity Ceres, were supplied in 1763 for Petworth, Surrey by Samuel Norman (d.1767) (G. Jackson-Stops, Furniture at Petworth, *Apollo*, May 1977, p. 363, fig. 16). Related candle stands, formerly in the possession of Messrs. A. Cook were exhibited at the Victoria & Albert Museum in 1962 (Victoria and Albert Museum, *International Art Treasures Exhibition Catalogue*, 1962, no. 112, p.52; and (A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 290).

A George II mahogany stand with a similar leg arrangement, with the back legs conceived to stand against a wall, was sold from the Collection of the Late Anne, Lady Hollenden, Christie's London, 23 November 2006, lot 20.

5

A MATCHED PAIR OF GILTWOOD DEMI-LUNE SIDE TABLES

ONE CIRCA 1775, THE OTHER OF A LATER DATE

Each with a later associated Sicilian jasper top above a fluted and beaded frieze on fluted tapering legs headed with paterae and joined by stretchers on gadrooned feet, the jasper tops restored, one table with a paper label inscribed in ink 'ALM 13/2' and with another label inscribed in ink 'RS', the other table with a paper label inscribed in ink '26002 / X 2', re-gilt

32½ in. (82.5 cm.) high; 31½ in. (80 cm.) wide; 16 in. (41 cm.) deep (2)

£6,000-9,000

US$13,000-18,000
€8,700-13,000

PROVENANCE:

Purchased from Mallett, London.

A similar but smaller pair of tables with Sicilian jasper tops were sold Christie's London, 26 April 2007, lot 367.

6

A FRENCH ORMOLU-MOUNTED, BRASS-INLAID BOULLE MARQUETRY AND EBONISED ARMOIRE

THE DOORS EARLY 18TH CENTURY, THE ARMOIRE CONSTRUCTED IN THE 19TH CENTURY

Inlaid with panels of arabesque foliate strapwork, exotic figures and animals in the style of Jean Bérain, the moulded cornice above an egg-and-dart frieze and a pair of mirror-panelled doors above panels, the sides applied with foliate masks, the lockplates with lion masks, on bracket feet, the interior fitted with goncalo alves shelves and sides, the doors with later glass
94 in. (239 cm.) high; 60 in. (152.5 cm.) wide; 20 in. (51 cm.) deep

£10,000–15,000

US$21,000–31,000
€15,000–22,000

•7
A PAIR OF CHARLES X PARCEL-GILT TÔLE PEINTE OIL LAMPS
CIRCA 1825

The circular shafts decorated with anthemions and foliage surmounted by later engraved globular shades, on faux marble square bases, the undersides inscribed 'Chopin', the decoration refreshed, adapted for electricity, later shades
27 in. (68.5 cm.) high (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

(part)

•8
A PART SUITE OF EIGHTY-EIGHT VARIOUS HEXAGONAL TUMBLERS, FIFTEEN AMBER HOCK GLASSES AND NINE FLUTED TUMBLERS
LATE 19TH AND EARLY 20TH CENTURY

The hexagonal tumblers with gilt line rims and of varying sizes; the hock glasses with thistle-shaped bowls and slender stems; the nine fluted straight-sided tumblers with gilt foliate decoration
The hock glasses - 7¾ in. (20 cm.) high
The largest hexagonal tumbler - 5¾ in. (14.5 cm.) high (112)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

9

A ST. LOUIS 'THISTLE' PATTERN TABLE SERVICE

20TH CENTURY, SOME PIECES WITH ETCHED MARKS

Each piece cut and etched with a thistle-shaped bowl, edged with gilt scrolling foliage to the lip and foot, comprising:
22 champagne coups
27 large wine goblets
21 medium wine goblets
39 white wine goblets
11 sherry glasses
19 liqueur glasses
A ewer (140)

£4,000-6,000

US$8,200-12,000
€5,800-8,600

10

A PAIR OF GEORGE I GILTWOOD AND GESSO PIER GLASSES

CIRCA 1720, POSSIBLY SWEDISH

Each with arched and bevelled divided central plates, the crestings surmounted by a scallop shell above a gilt and blue *verre eglomisé* panel depicting a flower-filled vase, flanked by stylised eagle masks, scrolling foliage and urn finials above engraved outer plates between composite capitals, the shaped aprons inset with a gilt and blue *verre eglomisé* panel, the reverse of the frames inscribed 'NO.1' and variously '1' and 'NO.2' and variously '2' respectively, some later replacements and restoration to the carving, one finial on each replaced, one apron with a later section to one end, the border glass largely original, 'NO. 1' with an original upper plate, the central plate and backboard replaced, 'NO.2' with a replaced upper plate and a possibly resilvered central plate and original backboards, the present gilding is a 19th century scheme with traces of an earlier silver-gilt scheme beneath, a detailed gilding analysis is available from the department

93 in. (236 cm.) high; 35 in. (89 cm.) wide

(2)

£40,000-60,000

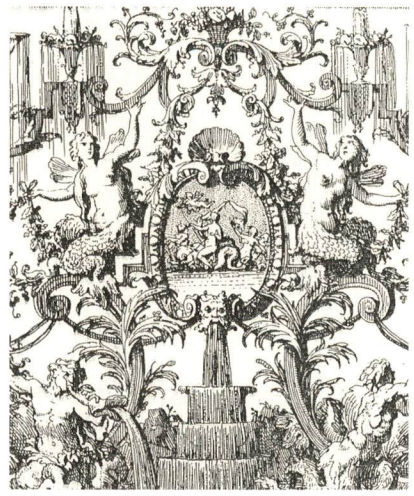
US$82,000-120,000
€58,000-86,000

PROVENANCE:

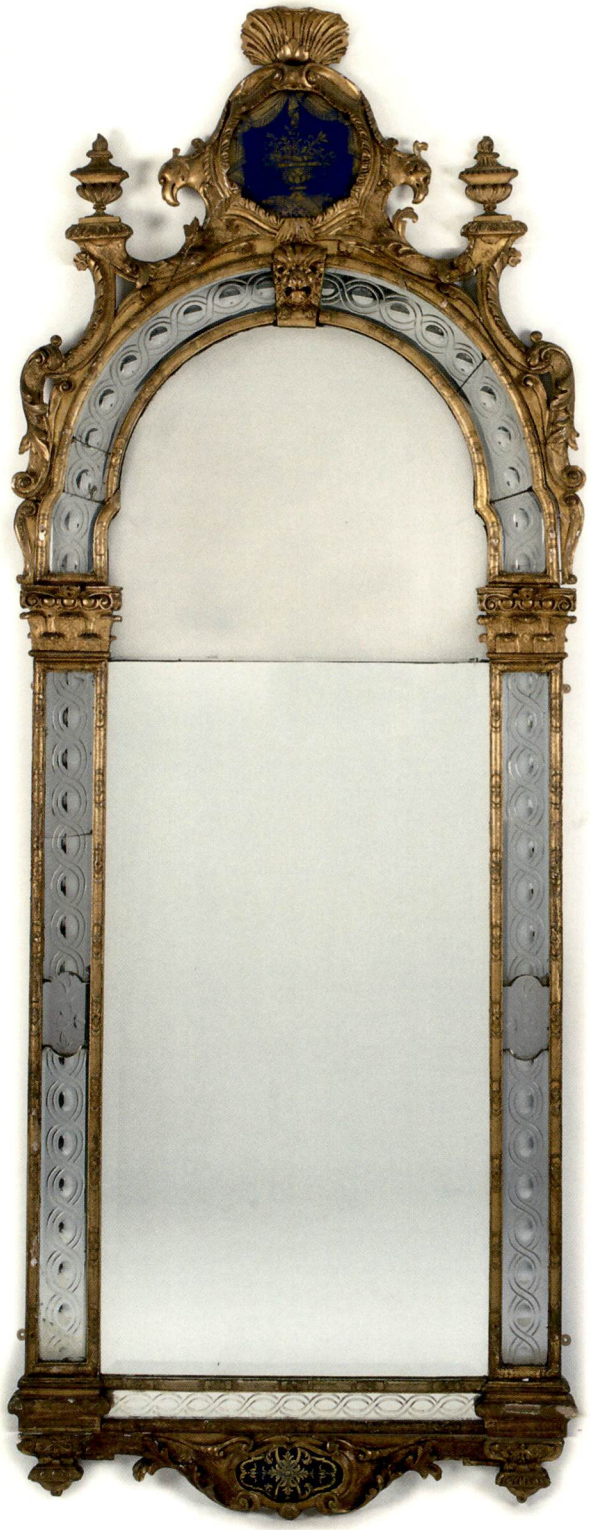
Purchased from Partridge, London.

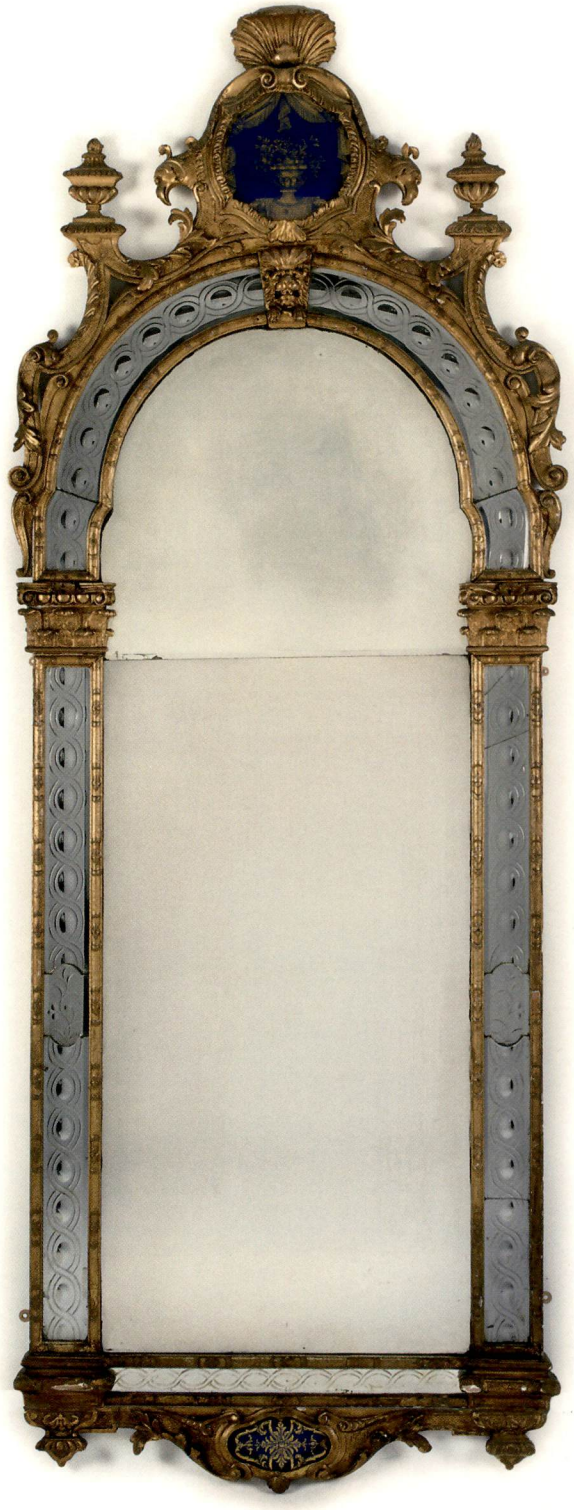
These pier-glasses, designed in the French/antique manner popularised by William III's Paris-trained architect Daniel Marot (d.1752), each have a scalloped and triumphal-arched pediment crowned by enflamed sacred-urns accompanying golden veil-draped flowers. The latters' plinth-supported vase is displayed in a blue medallion, that recalls Cupid's 'target' shield and is framed in a wave-scrolled cartouche. This bears the nature-deity Venus' scallop-shell badge, and appears to derive from an engraving that celebrates Love's triumph and the Element of Water, and featured in Marot's *Second Livre d'Ornements*, 1702. The engraving's Arcadian 'Pan' mask is here substituted by the bacchic lion key-stone of the mirrored frame, where it is tied by an engraved water-bubbled ribbon-guilloche. With its richly carved cresting, it can be related to an early 18th Century pier-glass with blue-ground *verre églomisé* decoration that was formerly at Halnaby, Yorkshire. It has recently been attributed to the workshops of the Hugeunot court carvers Thomas and René Pelletier (T. Murdoch, 'Jean, Rene and Thomas Pelletier, Part II', *Burlington Magazine*, June 1998 pp 363-374, fig. 16). Shortly before the death of William III, this same workshop also supplied Hampton Court Palace with pier-set candelabra, whose vase-capped, hermed tripod pillars bear Jupiter's sacred eagles, such as support these mirrors cartouches. Their mirrored pilasters, with urn-capped Composite capitals of Roman foliage, relate to those of a pier-glass commissioned in 1714 for the Prince of Wales' apartment at Hampton Court palace from John Gumley (d.1729), following his establishment of the Lambeth glass house in 1705 (R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, fig. 17; and I. Caldwell 'John Gumley, James Moore and King George I', *Antique Collector*, April 1987, p.70).

One of a pair of related pier-glasses, surmounted by a scarlet *verre eglomisé* medallioned cartouche, is illustrated R.W. Symonds, 'Giles Grendey and the export trade of English Furniture to Spain', *Apollo*, December 1935 (fig. VI).



Daniel Marot's engraving of 1702.





•11
A PAIR OF SMALL TABLE-TOP BRASS-MOUNTED MAHOGANY SQUARE PLANTERS
MID-20TH CENTURY, AFTER THE VERSAILLES MODEL

With removable tin liners, two feet lacking brass plates
7½ in. (19 cm.) high; 6½ in. (16.5 cm.) square (2)

£200-300 US$410-610 €290-430

These minature planters are inspired by those in Louis XIV's Orangery at Versailles. The planters, over five hundred of which came from Vaux-le-Vicomte, housed more than three thousand orange trees, some of which Louis XIV gifted to his *maitresse-en-titre* Athenäis de Montespan.

•12
A PAIR OF JAPANESE KUTANI VASES
MEIJI, CIRCA 1900

Of lozenge form, raised on scrolling feet, decorated in coloured enamels and gilt with cranes in flight amongst clouds above panels of baskets and jardinieres of flowers
12½ in. (31.8 cm.) high
iron-red and underglaze blue marks (2)

£400-600 US$820-1,200 €580-860

•13
AN EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE
EARLY 19TH CENTURY AND LATER

With a *belge granite* top above a plain frieze with two later brushing slides to each side, on tapering uprights headed with female masks, joined by a later shelf and backboard, on a plinth base, previously with a mirrored back panel, restorations
34½ in. (86.5 cm.) high,
32 in. (81 cm.) wide, 15 in. (38 cm.) deep

£1,500-2,500 US$3,100-5,100 €2,200-3,600

14 16 14

•14
A PAIR OF CONTINENTAL RUBY FLASH TAPERING GOBLETS AND COVERS
20TH CENTURY, CZECHOSLOVAKIA

Oviform, engraved with cartouches of buildings and animals in landscapes within scrolling foliate borders, with faceted knopped covers and stems
17 in. (43 cm.) high (2)

£500-700 US$1,100-1,400 €720-1,000

•15
FOUR CONTINENTAL RUBY FLASH AND CUT GLASS LUSTRES
20TH CENTURY, CZECHOSLOVAKIA

With flared drip-pans on cylindrical stems, suspending a single row of clear cut-glass drops, on circular feet
11 in. (29.2 cm.) high (4)

£500-700 US$1,100-1,400 €720-1,000

•16
A FOOTED BOWL
20TH CENTURY, CZECHOSLOVAKIA

Flared with waved lip and stepped foot, decorated with panels depicting stags and castles and country scenes
10½ in. (27 cm.) diam.

£200-300 US$410-610 €290-430

•17
A FLARED VASE
20TH CENTURY, CZECHOSLOVAKIA

Engraved with running deer and foliate cartouches
10 in. (25.5 cm.) high

£200-300 US$410-610 €290-430

15 17 15

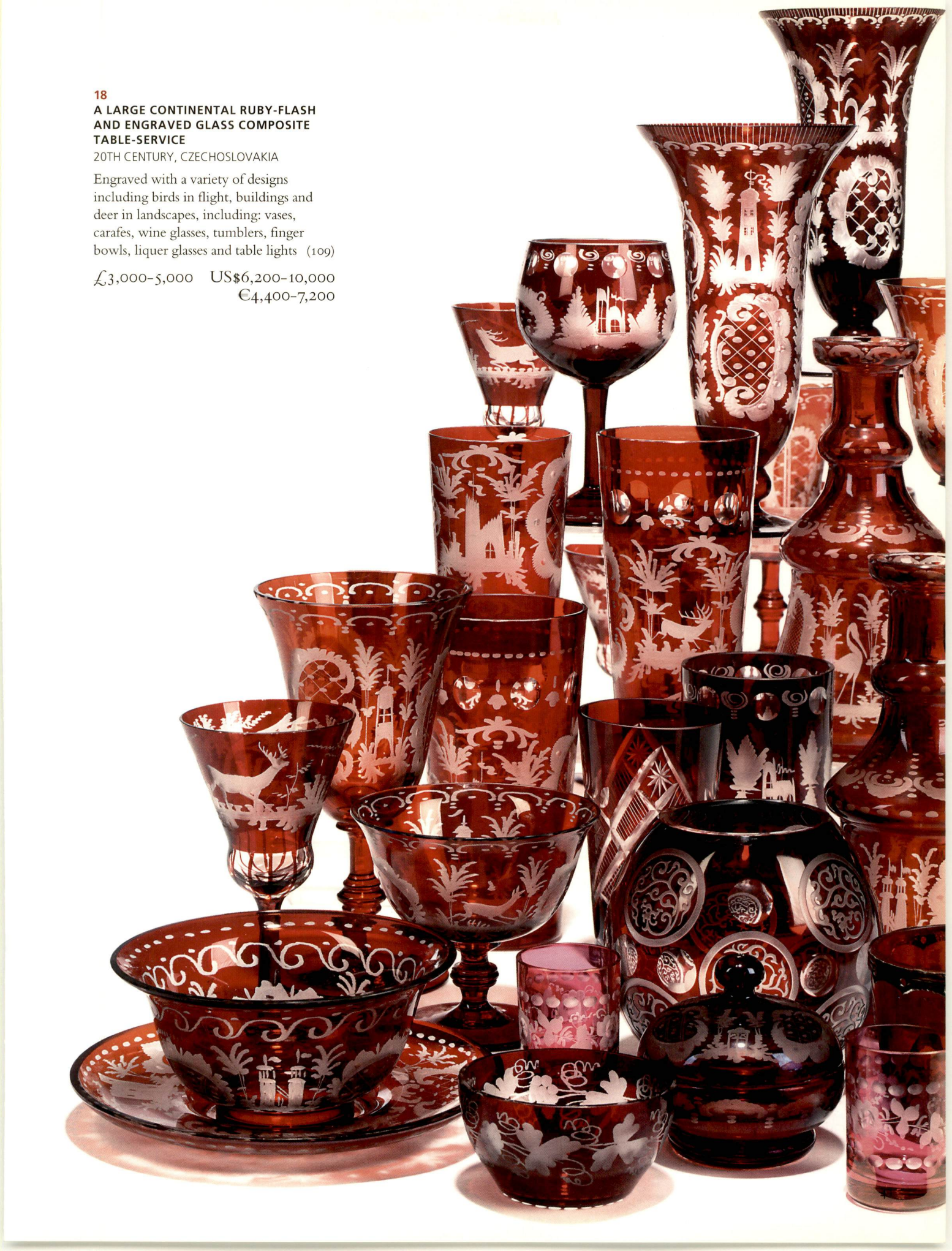
18

A LARGE CONTINENTAL RUBY-FLASH AND ENGRAVED GLASS COMPOSITE TABLE-SERVICE

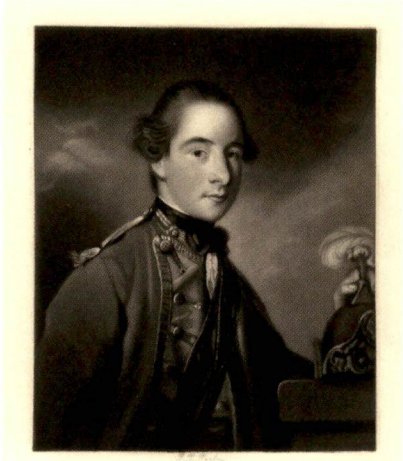
20TH CENTURY, CZECHOSLOVAKIA

Engraved with a variety of designs including birds in flight, buildings and deer in landscapes, including: vases, carafes, wine glasses, tumblers, finger bowls, liquer glasses and table lights (109)

£3,000-5,000 US$6,200-10,000
€4,400-7,200



THE EARL OF DROGHEDA SERVICE



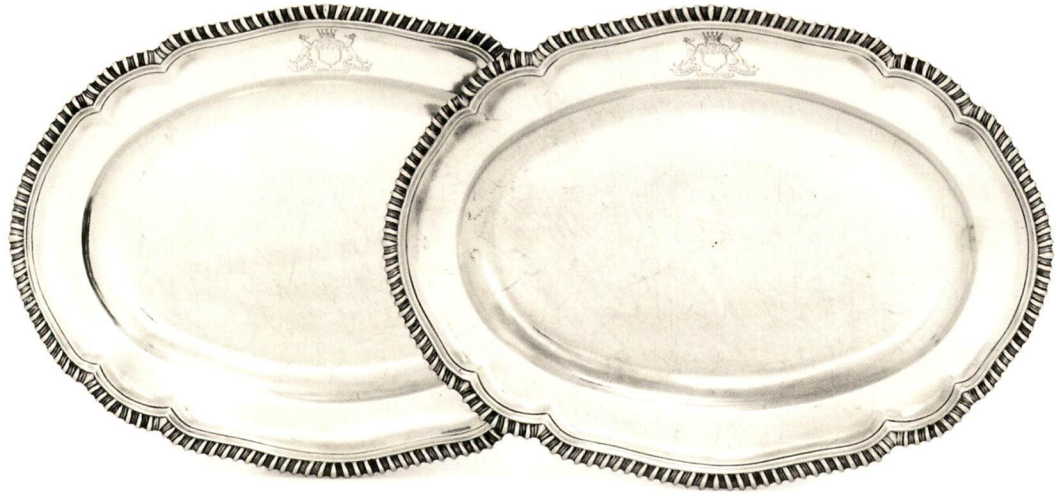
Edward Moore, 1st Marquess of Drogheda

Styled Viscount Moore from 1752 to 1758, Edward Moore entered the army in 1744 when he carried the colours at the battle of Culloden, being promoted to brevet lieutenant-colonel in 1755. He served as M.P. for St. Canice in the Irish parliament in 1756-8, and was Grand Master of Freemasons in Ireland from 1758 to 1760. Following his father's death in 1758 he succeeded as 6th Earl of Drogheda, taking his seat in the Irish House of Lords on 16 October 1759.

His military and political career continued when he was made governor of co. Meath and appointed Lieutenant-Colonel Commandant of the 19th, afterwards the 18th Light Dragoons, of which he was Colonel from 3 August 1762 until its disbandment in September 1821.

In 1760 he became a member of the Irish Privy Council and succeeded William Gerard Hamilton as Secretary to the Lord Lieutenant on the appointment of Hugh Percy, 2nd Earl of Northumberland, as Viceroy in 1763, and in April 1766, during the absence of Francis Seymour-Conway, 1st Marquess of Hertford, he was appointed a Lord Justice. He married on 15 February 1766 Anne Seymour-Conway (b.1744), daughter of the Marquess of Hertford, and with her, had ten children; she died on 43 November 1784.

Moore's ambition of becoming an Irish Marquess was realised on 5 July 1791 when he was created 1st Marquess of Drogheda and, in reward for his support in parliament for the union in January 1801 he was created Baron Moore of Moore Place in Kent in the peerage of the United Kingdom. This was reluctantly conceded to him by the Duke of Portland, and only to facilitate Marquess Cornwallis's arrangements for the representative peers. '*He is,*' wrote Cornwallis to Major Ross on 3 July 1800, '*perfectly insignificant in respect to weight and interest in the country, and I only recommended him as being the oldest marquis in order to assist me in providing room for friends in the representative peerage*' (Correspondence of Cornwallis, 3.269). Moore died in Sackville Street, Dublin on in December 1822, and was buried with great pomp on 3 January 1823 in St Peter's Church, Drogheda, where he had been the oldest freeman of the city.



19

A PAIR OF GEORGE III IRISH SILVER MEAT-DISHES FROM THE EARL OF DROGHEDA SERVICE

MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1770

Shaped oval and with gadrooned rim, engraved with a coat-of-arms below an earl's coronet, *each marked on the back, the backs further engraved with a number and scratchweight 'No. 5 51"18' and 'No. 6 54"17'*
16¾ in. (42.7 cm.) long
105 oz. (3,261 gr.)
The arms are those of Moore, for Edward, 6th Earl of Drogheda and later 1st Marquess of Drogheda (1730-1822). (2)

£4,000-6,000

US$8,200-12,000
€5,800-8,600

PROVENANCE:
Purchased from Louis Wine, Dublin.

(part)

20

A SET OF TWELVE GEORGE III IRISH SILVER DINNER PLATES FROM THE EARL OF DROGHEDA SERVICE AND SIX MODERN PORTUGUESE PLATES TO MATCH

THE TWELVE WITH MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1760; THE SIX STAMPED MERGULHAO, LISBON, AFTER 1938

Each shaped circular and with gadrooned rim, engraved with a coat-of-arms, *marked on the back, the backs of the twelve further engraved with a scratchweight and a number 'N° 49 18"6'; 'N° 50 18"3'; 'N° 51 19"2'; 'N° 52 17"16'; 'N° 53 18"6'; 'N° 54 17"13'; 'N° 55 17"13'; 'N° 56 18"8'; 'N° 57 18"7'; 'N° 58 18"2'; 'N° 59 18"0' and 'N° 60 18"8'*

9⅝ in. (24.5 cm.) diam.

the George III plates 216 oz. (6,730 gr.)

The arms of the George III plates are those of Moore, for Edward, 6th Earl of Drogheda and later 1st Marquess of Drogheda (1730-1822). The Portuguese dinner plates are engraved to match. (18)

£6,000-9,000

US$13,000-18,000
€8,700-13,000

PROVENANCE:

Purchased from Louis Wine, Dublin.

21

A SET OF EIGHT GEORGE IV SILVER MEAT-DISHES

MARK OF JOHN BRIDGE, LONDON, 1824

Shaped oval and with foliage and dart heightened gadrooned border, engraved with the Royal arms and with another coat-of-arms, *each marked on the back*

two 21½ in. (54.5 cm.); two 18⅜ in. (46.6 cm.); two 17⅛ in. (43.6 cm.) and two 14¼ in. (36.5 cm.) long

493 oz. (15,344 gr.)

The Royal arms are those of King George IV.

The second arms are those of Fremantle, for Thomas Francis, later 1st Baron Cottesloe, and Baron Fremantle of the Austrian Empire (1798-1890). He married, in 1824, Elizabeth (d.1857), daughter and co-heir of Richard Wynne of Falkingham, Lincolnshire. Fremantle started his career in politics as Conservative M.P. for Buckingham from 1827 to 1846 and during the course of his long career served many posts including government whip for Peel's minority government of 1834-5. He became, in 1844, secretary for war, and chief secretary for Ireland in January 1845, a role he fulfilled with competence and introduced, in January 1846, the Irish Public Works Bill which procured the expenditure of £50,000 for the construction of small piers and harbours, with the view of extending the fisheries of Ireland.

In 1846 Fremantle resigned his seat at Buckingham and was appointed deputy chairman of the board of customs. He was subsequently appointed chairman of this department, a post which he held until 1873. He worked with Gladstone both as chancellor and prime minister. In 1874 was elevated to the peerage, first choosing the title Lord Chiltern, but this was discarded in favour of Baron Cottesloe of Swanbourne. He died at Swanbourne on 3 December 1890, and was succeeded by his son Thomas Francis. (8)

£12,000-18,000 US$25,000-37,000 €18,000-26,000

PROVENANCE:

Purchased from Louis Wine, Dublin.

22

A SET OF THREE GEORGE II SILVER MEAT-DISHES

MARK OF PAUL CRESPIN, LONDON, 1749

Shaped oval and with gadrooned rim, engraved with a coat-of-arms below a baron's coronet, *each marked on the reverse, the backs further engraved with a number and a scratchweight 'No. 1 38=2½'; 'No. 3 38=12' and 'No. 5 38=13'*
15 in. (38.2 cm.) long
110 oz. (3,421 gr.)
The arms are those of Monson, for John, 2nd Baron Monson (1727-1774), who succeeded to the title on the death of his father in 1748. (3)

£4,000-6,000 US$8,200-12,000 €5,800-8,600

PROVENANCE:
Purchased from Louis Wine, Dublin.

23

A PAIR OF GEORGE III SILVER MEAT-DISHES

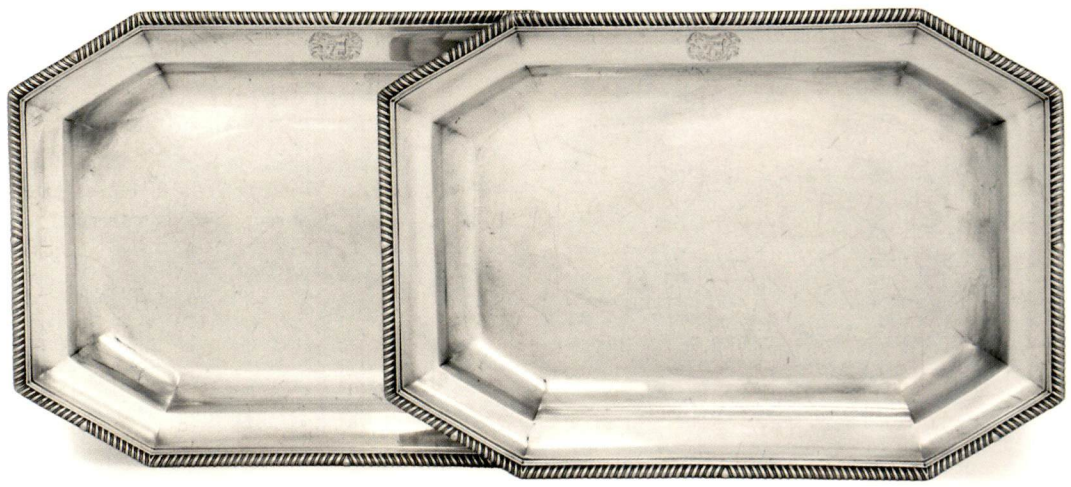
MARK OF THOMAS ELLERTON AND RICHARD SIBLEY, LONDON, 1804

Elongated octagonal and with a gadrooned rim, engraved with a coat-of-arms, *each marked on reverse, the backs further engraved with a number and scratchweight '21 62"6' and '22 61"14'*
17 in. (43.2 cm.) long
120 oz. (3,719 gr.)
The arms are those of those of Peel, for Sir Robert Peel 1st Bt. (1750-1830), who was created a baronet in 1800. (2)

£4,000-6,000 US$8,200-12,000 €5,800-8,600

PROVENANCE:
Purchased from Louis Wine, Dublin.

Sir Robert was born into a Lancashire family of calico printers and spinners. He was elected M.P. for Tamworth in 1790 and created a baronet in 1800 in recognition of his £10,000 donation to the government's fund for fighting a French invasion, his political career was noted for his promotion of the Health and Morals of Apprentices Act. His eldest son, Sir Robert Peel 2nd Bt. was one his five sons to become an M.P. founded the modern police and was Prime Minister.



•24
TWO SIMILAR GEORGE I SILVER CASTERS
MARK OF CHARLES ADAM, LONDON, 1718

Octagonal, each on similar foot, each with a pierced cover, one cover with a facetted finial, the other with a ball finial, each engraved underneath with initials, *marked underneath and on cover bezel*
5⅞ in. (15 cm.) high and smaller
10 oz. (322 gr.) (2)

£1,000–1,500 US$2,100–3,100
€1,500–2,200

•25
TWO GEORGE I SILVER CASTERS
MARK OF CHARLES ADAM, LONDON, 1714

Octagonal and each on similar foot, the detachable covers with differing piercing and each with a facetted ball finial, one cover bezel engraved with initials, *each marked underneath and on cover bezel*
5⅞ in. (15 cm.) high and smaller
9 oz. (292 gr.) (2)

£1,000–1,500 US$2,100–3,100
€1,500–2,200

•26
A PAIR OF GEORGE I SILVER CASTERS
MARK OF CHARLES ADAM, LONDON, 1718

Octagonal, each on similar foot, the detachable covers pierced and with facetted ball finials, one engraved underneath with initials, both later engraved with a crest, *marked underneath and on cover bezel*
4¼ in. (10.6 cm.) high
6 oz. (196 gr.) (2)

£600–800 US$1,300–1,600
€870–1,100

27

A SET OF FOUR GEORGE III SILVER CANDLESTICKS AND A PAIR OF THREE-LIGHT BRANCHES

MARK OF THOMAS LAMBOURN, SHEFFIELD, 1787 AND 1788

The candlesticks each with domed beaded and fluted base and tapering stem, the branches each with reeded arms terminating in vase shaped socket with detachable nozzles, the bases and branches each engraved with a crest, *marked on base of candlesticks, branches, waxpans and some nozzles, the branches further numbered 1 and 2*

18¼ in. (46.3 cm.) high (6)

£5,000–8,000 US$11,000–16,000 €7,200–11,000

(part)

28

A LARGE CONTINENTAL GREEN GLASS TABLE-SERVICE

20TH CENTURY

With bell bowls on slender hollow baluster stems, comprising:
11 champagne coupes
28 large goblets
24 medium goblets
28 small goblets
2 decanters and stoppers (93)

£3,000–5,000 US$6,200–10,000
€4,400–7,200

Please note that the single gilt-decorated green glass seen in the photograph on the facing page is not included in this lot.

29 (part)

30 (part)

•29
A PARIS (VASE ETRUSQUE) PORCELAIN PART DINNER-SERVICE
EARLY 20TH CENTURY

Printed with imari pattern borders, comprising:
Ten dinner-plates
Eleven soup-plates
Ten dessert-plates
9¾ in. (25 cm.) diam. (31)

£200-300 US$410-610
€290-430

•30
A PORTUGUESE (VISTA ALEGRE) PORCELAIN PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Painted in gilt with foliate borders, comprising:
Forty-nine dinner-plates (49)

£500-800 US$1,100-1,600
€720-1,100

•31
A BAVARIAN (HEINRICH AND CO.) PORCELAIN PART DINNER-SERVICE
20TH CENTURY

Printed with baskets of flowers within broad tooled gilt borders, comprising:
Twelve plates
7 in. (17.5 cm.) diam. (12)

£200-400 US$410-820
€290-570

31 (part)

32

•32
A PAIR OF RUSSIAN ORMOLU TAZZE
SECOND HALF 19TH CENTURY

Mounted on malachite veneered plinths
4⅛ in. (10.4 cm.) high overall (2)

£1,000-1,500 US$2,100-3,100
€1,500-2,200

33

33
A PAIR OF RUSSIAN GILT-METAL MOUNTED MALACHITE ORNAMENTAL EWERS
SECOND QUARTER 19TH CENTURY

The baluster bodies with scroll handles on waisted socles and square section bases
10½ in. (26.6 cm.) high (2)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

34

34
A PAIR OF GILT-METAL MOUNTED NAUTILUS SHELLS
LATE 19TH CENTURY, THE BASES LATER

The bases modelled as stylised dolphins, restorations to shells
10½ in. (26.6 cm.) high overall (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

35
FOLLOWER OF HORACE VERNET (FRENCH, 19TH CENTURY)
A Moor in traditional robes
oil on canvas
25½ x 21¼ in (64.8 x 54 cm.)

£15,000-20,000 US$31,000-41,000
€22,000-29,000

36

FRENCH SCHOOL (19TH CENTURY)

An assassin on the shore

oil on canvas

23½ x 19⅛ in. (59.5 x 48.5 cm.)

£10,000–15,000

US$21,000–31,000
€15,000–22,000

It has been suggested that this picture depicts a scene from 'Romance mauresque', a poem published in Victor Hugo's *Les Orientales* (1829). Victor Hugo was one of the most important and influential writers of the Romantic movement in France and it was this collection of poems that first achieved his wide-spread popularity and reputation as a poet.

37
FRENCH SCHOOL (19TH CENTURY)
Portrait of an Ottoman gentleman
oil on canvas
18 x 15 in. (45.8 x 38 cm.)
£4,000-6,000 US$8,200-12,000
€5,800-8,600

38
FOLLOWER OF THÉODORE GÉRICAULT (FRENCH, 19TH CENTURY)
A standing male nude
oil on canvas
25½ x 21⅜ in. (64.8 x 54.4 cm.)
£4,000-6,000 US$8,200-12,000
€5,800-8,600

LA GRANDE
ENCYCLOPÉDIE
19
22
26
13
28
30
L'ILLUSTRATION
1934
1931
1924

•39
A MATCHED PAIR OF ROCK CRYSTAL AND QUARTZ CANDLESTICKS
LATE 19TH CENTURY

Minor differences in construction, restorations
10¾ in. (27.3 cm.) high (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

40
A PAIR OF ITALIAN SERPENTINE MARBLE MODELS OF A ROMAN BATH
MID-19TH CENTURY

Each of typical form, the sides carved with faux ring handles and lion masks, on paw feet and rectangular plinth bases
3¾ in. (9.5 cm.) high;
8½ in. (21.5 cm.) wide (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

PROVENANCE:
Purchased from Thenadey, quai Voltaire, Paris.

•41
A PAIR OF ORMOLU AND MARBLE ORNAMENTAL URNS
INCORPORATING 19TH CENTURY ELEMENTS

The campagna urns mounted on *rosso* and *giallo* marble columns with *nero* bases
9¾ in. (24.7 cm.) high overall (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

42

A PAIR OF ITALIAN GILT-BRONZE MOUNTED ALABASTER URNS AND COVERS

SECOND QUARTER 19TH CENTURY

Each with a gadrooned shallow domed cover with berried finial, the frieze relief carved with Classical figures, on a foliate socle and stepped square base with beading, restored breaks
20 in. (51 cm.) high (2)

£5,000–8,000 US$11,000–16,000
€7,200–11,000

43

A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

CIRCA 1800, IN THE MANNER OF THOMAS SHERATON

Each with a foliate-carved rising cover surmounted by an acorn finial opening to reveal a later fitted interior, the tapering panelled body with fluted angles headed with lions masks terminating in paw feet, old repairs to the feet and finial socles, each with chalk inscriptions to the underside 'Gay 9/2', one with the remains of a printed paper label
23 in. (58.5 cm.) high; 12 in. (30.5 cm.) square (2)

£7,000–10,000 US$15,000–20,000
€11,000–14,000

This sideboard-table cutlery-vase garniture reflects the George III fashion for Roman 'columbarium' or 'vase-chamber' ornament promoted by Rome-trained architects, such as Robert Adam (d.1792). These bacchic herm-tapered urns, with thysus-finialed and palm-flowered temple domes, have antique-fluted pilasters, whose lion heads and monopodiae recall the Roman/Pompeian altar-tripods. Sunk with 'Roman' tablets and medallions of richly figured mahogany, these 'knife-cases' also reflect the French/antique fashion promoted by *Messrs A. Heplewhite & Co.'s, Cabinet-maker and Upholsterer Guides,* 3 eds. 1788-1794 and T. Sheraton's, *Cabinet-Maker and Upholsterer's Drawing Book*, 1793. The latter noted their manufacture as not in 'regular cabinet shops', but by specialists, such as John Lane, the eminent knife case maker of St. Martin's-le-Grand (Sheraton, *ibid.*, pl. 39).

44

A SET OF EIGHT WILLIAM IV MAHOGANY SIDE CHAIRS

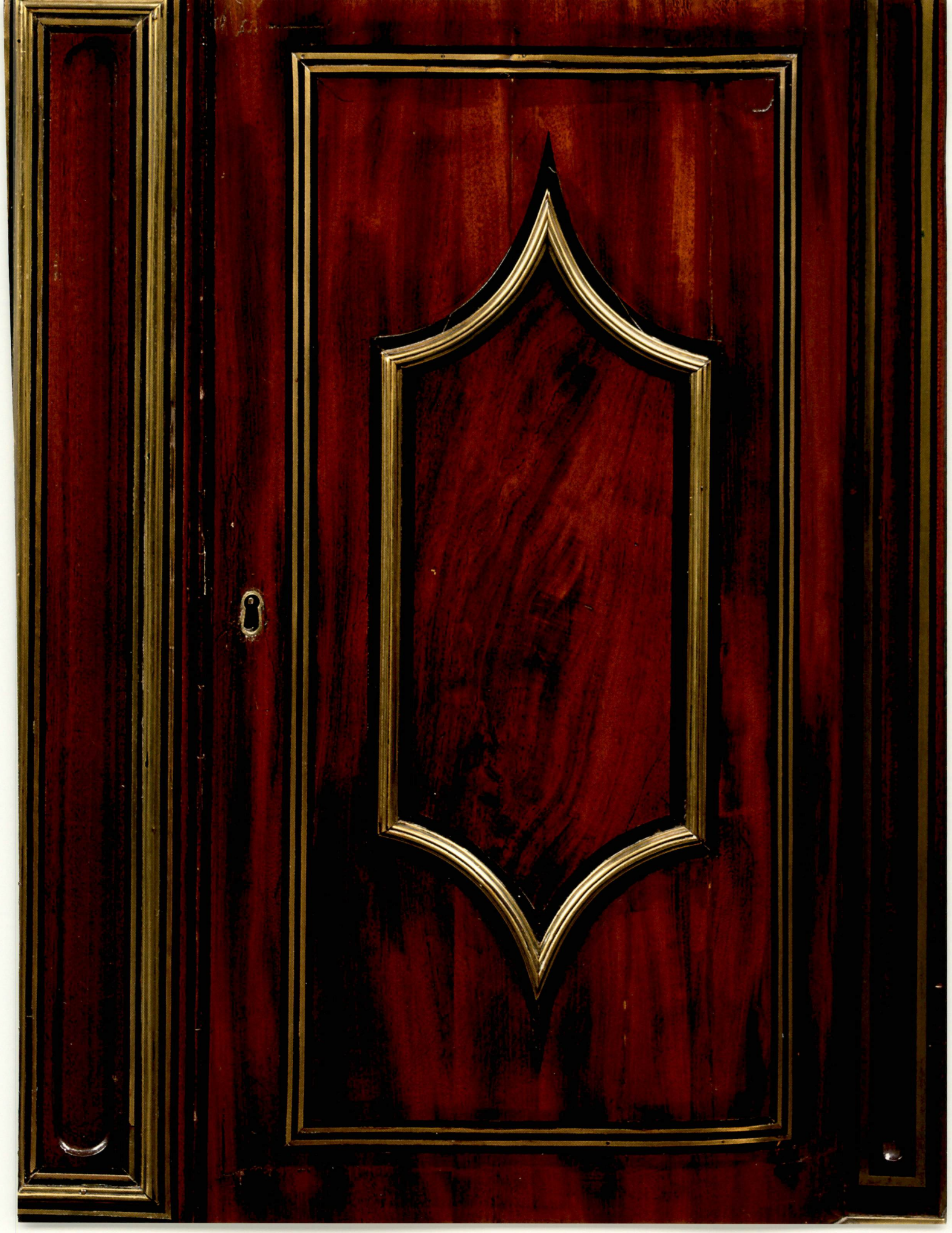
CIRCA 1835

Each with close-nailed green leather upholstery, with shaped backs on turned legs, with some differing wheels on castors, old repairs (8)

£7,000–10,000

US$15,000–20,000
€11,000–14,000

These comfortable chairs reflect the robust early 19th Century French/Grecian fashion with Ionic-scrolled tablet rails and 'Pan' reeded and urn-capped columnar legs. They typify the George IV fashion, driven by the Wyatt dynasty of architects through cabinet-makers and upholsters such as Messrs. Gillows of London and Lancaster. The back's Grecian-scrolled uprights feature on a pattern for an 'elegant antique' or 'Roman' chair pattern with accompanying 'Grecian footstool' in R. Ackermann's 1810 *Repository of the Arts*. They were considered appropriate for a variety of rooms and were intended to be executed in mahogany, or else japanned and gilded *en suite* with the other furniture.



45

A PAIR OF REGENCY BRASS-MOUNTED EBONY INLAID AND MAHOGANY BREAKFRONT SIDE CABINETS

CIRCA 1800

Each of serpentine breakfront outline, the frieze centred by oval inlaid panels above a pair of lozenge shaped panelled doors, enclosing two shelves, flanked by fluted uprights on ring-turned legs with brass feet, the tops formerly with a gallery, repairs to feet, the two central feet probably later and differently turned to the other feet

35½ in. (90 cm.) high; 52 in. (132 cm.) wide;
12¾ in. (32.5 cm.) deep (2)

£50,000–80,000 US$110,000–160,000
€72,000–110,000

Designed in the French/antique fashion as popularised by the engraved works of Thomas Sheraton, author of *The Cabinet-Maker and Upholsterer's Drawing Book*, 1791 and *The Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia*, 1803, the bowed and hollow-cornered commodes are embellished with golden medallions and lozenged tablets of richly figured mahogany. But their robust character, with brass-moulded borders and tablets accompanied by inlaid Grecian-black ribbon bands and 'boulle' medallions, also relates to the early 19th Century manufactures of George Bullock (d.1813) (C. Wainwright et al, *George Bullock*, London, 1988).

•46
A PAIR OF NORTH EUROPEAN ORMOLU AND BRONZE CANDLESTICKS
EARLY 19TH CENTURY

Each with engine-milled nozzle and faceted shaft on a shallow domed base with foliate band
5½ in. (14 cm.) high (2)

£800-1,200 US$1,700-2,500 €1,200-1,700

•48
A PAIR OF REGENCY BRONZE MODELS OF RECUMBENT GREYHOUNDS
EARLY 19TH CENTURY

One inscribed to the underside 'CO', on later Mallett stepped giltwood plinths
5 in. (12.5 cm.) high; 7½ in. (19 cm.) wide (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

PROVENANCE:
Purchased from Mallett, London.

A pair of greyhounds of identical design is depicted as a garniture on top of a chimney-piece in Thomas Hope's *Household Furniture and Interior Decoration* of 1807 (plate X) which shows the interior of his Duchess Street house (D. Watkin, *Regency Furniture and Interior Decoration*, New York, 1971, p. 39).

•47
A PAIR OF CHINESE ORMOLU-MOUNTED CLOISONNÉ ENAMEL CENSERS AND COVERS
18TH CENTURY AND LATER, NOW ADAPTED AS CANDLESTICKS

Each modelled as a quail, standing on a raised square base and holding a prunus branch in its beak, decorated in coloured enamels within gilt- metal mounts, the back feathers forming the covers
8¾in. (22.3 cm.) high (2)

£1,500-2,500 US$3,100-5,100 €2,200-3,600

•49
A PAIR OF CHINESE CLOISONNÉ ENAMEL CENSERS AND COVERS
20TH CENTURY

Each modelled as a Mandarin duck, standing on an upturned lotus leaf, decorated in brightly coloured enamels within gilt-metal mounts, the pierced circular covers decorated with ruyi sprays
8⅜ in. (21.3 cm.) high (2)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

Alfonso Cavanelli
Fece l'Anno 1832 Roma

50

A ROMAN SPECIMEN MARBLE TOP ON A LATER PARCEL-GILT AND MAHOGANY TABLE

THE MARBLE TOP BY ALFONSO CAVAMELLI, ROME 1832, THE TABLE LATE 20TH CENTURY

The circular top inlaid with a radiating band of specimen marbles including rhodonite, giallo tigrato, green porphyry, breche rilette, egyptian porphyry, jaspers and agates, with a central malachite circle flanked by lapis lazuli lozenges and a geometric boarder, signed 'Alfonso Cavamelli fece l'anno 1832 Roma', minor restorations and repair to some of the inlaid marbles, the later parcel-gilt and mahogany table with eight fluted legs joined by a pierced stretcher centred with a ormolu foliate mount flanked by two similar mounts, on brass bun feet
The marble top - 63 in. (160 cm.) diameter; the overall height - 28 in. (71 cm.)

£70,000-100,000 US$150,000-200,000 €110,000-140,000

PROVENANCE:
Purchased from Mallett, London.

The white marble table top, richly mosaiced and polychromed in rare marbles and semi-precious stones, is a masterpiece from the Rome workshops established by Alfonso Cavamelli in the second quarter of the 19th century.

Cavamelli himself commented about a related table '*When the beauty of the general design, harmonious arrangement of the whole, skilful blending of the general colours, and the extraordinary beauty and variety of the various marbles, here brought together are clearly appreciated, this table will greatly interest all who possess refined taste, and know how to value precious objects*'. The latter, executed in the 1840s, was inspired by a Roman mosaiced pavement that had been discovered in the 18th Century in the Palatine's 'Palace of the Caesars'. Its marbles were described in 1850 with the assistance of Fausterio Corsi's, *Delle pietre antiche*, Rome, 1845, and it was noted that '*...The centre is composed of various semi-precious stones. It is formed by the artist [Cavamelli] in imitation of Quartz Brescia, or Puddingstone. Amongst them are specimens of Rare Jaspers, Agates, Sardonix, Lapiz Lazuli, Malachite, Topazes, Avventurina etc. etc.*' (A. Coleridge, A Nineteenth-Century Roman Mosaic Table-top, *Connoisseur*, June, 1967, p.449).

The present table displays a medallion of green malachite and comprises an imbricated dolphin-scaled flower that is wreathed by an 'Etruscan' black border with lozenge-fretted ribbon. The latter border also features on a related table, with 'Medusa-head' medallion recalling ancient virtue, that can be attributed to the Cavamelli workshops (sold Christie's New York, 22 May 2002, lot 364). This 'Medusa' table was once at the Château de Groussay, and formed part of the celebrated collection of Charles de Bestegui that made such an impression upon Jean-Charles de Ravenel when he was a young boy. It has been recorded that, '*aged seven, he was dazzled by his visit to the magical Château de Groussay of Carlos de Bestegui, in particular by its grand tour atmosphere*' (see Christiane de Nicolay-Mazery, *The Finest Houses of Paris*, New York, 2000, p.94).

51
A PAIR OF CONTINENTAL PORCELAIN ORMOLU-MOUNTED MODELS OF WHITE ELEPHANTS
CIRCA 1900, POSSIBLY SAMSON

Each modelled standing with left foot forward, trunks curled beneath tusks, the features naturalistically picked out in colours, on ormolu rococo-style oval bases
11 in. (28 cm.) high (2)

£5,000-8,000
US$11,000-16,000
€7,200-11,000

•52
A PAIR OF PAINTED PLASTER RHYTONS
SECOND QUARTER 19TH CENTURY

After the *Antique*, each modelled with a foliate and musical frieze decorated with fruiting ribbon-tied swags issuing from a rams's head, on stepped rectangular bases
12 in. (30.5 cm.) high; 10 in. (25.5 cm.) wide;
5 in. (12.5 cm.) deep (2)

£2,000-3,000
US$4,100-6,100
€2,900-4,300

Serving as decorative 'vase' garnitures for hearth mantelpieces, these plinth-supported bacchic 'rhytons' or ram-headed cornucopiae (horns-of-plenty) evoke festivities in antiquity and issue from triumphal sunflowered scrolls of acanthus. Recalling the poetic adage, *Sine Baccho et Cerere frigit Venus*, they are wreathed by garlands of fruit and flowers, sacred to the harvest deity Ceres. The latter suspend from a pearled and palm-flowered ribbon, whose sculpted *bas-relief* displays youthful genii assisted by 'Venus' dolphins in supporting the lyre, which is sacred to Apollo as the Mt. Parnassus poetry deity. They reflect the imperial Roman style promoted by the Italian architect G. B. Piranesis, '*Vasi, candelabri, cippi, sacrofagi, tripodi, lucerne, ed ornamenti antichiti*', Rome, 1778, and the engraved *oeuvres* of the French architects C. Percier and P. Fontaine. A Limoges garniture of this pattern was sold Christie's Amsterdam, 9 November 2004, lot 40.

•53
A SWISS ORMOLU PENDULE D'OFFICER
ROBERT & COURVOISIER. LATE 18TH/EARLY 19TH CENTURY, WITH LATER MOVEMENT

Of typical form, with foliate boss mounts and serpent handle, white enamel Arabic dial signed *Robert/&/Courvoisier*, pierced and chased ormolu hands; the eight day rear-wound single barrel timepiece movement with platform lever escapement to the back plate, late 19th Century
7½ in. (19 cm.) high, handle down

£1,800-2,500 US$3,700-5,100
€2,600-3,600

•*55
A FRENCH BRASS AND STEEL ARMILLARY SPHERE
19TH CENTURY

With brass sun ball surrounded by eleven planetary bone spheres and brass solstitial and equinoctial colure rings, held in a stamped horizon ring graduated in degrees, days of the month and of the houses of the Zodiac, on an ebonised circular plinth and base
20 in. (51 cm.) high

£1,000-1,500 US$2,100-3,100
€1,500-2,200

54
A PAIR OF LOUIS PHILIPPE SIX-INCH DIAMETER TERRESTIAL AND CELESTIAL TABLE GLOBES
DATED 1840/1842

The terrestial inscribed 'Publié par CH.DIEN Géorg, PARIS 1842, Ch.DIEN. Rue Hautefeuille, No13', the celestial inscribed 'GLOBE Dressé par CH.DIEN....1840..PARIS Rue Hautefeuille, 13.' with brass and iron stands and later ebonised bases, restorations
11½ in. (29 cm.) high (2)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

•56
A FRENCH ORMOLU PENDULE D'OFFICIER STYLE STRIKING MANTEL CLOCK
EARLY 19TH CENTURY, THE MOVEMENT BY CHOPIN, PARIS

The case with winged amorino mounts to the sides and on milled feet, the white enamel Roman dial with Arabic quarters and signed *Chopin à Paris*, ormolu arrow hands (lacking hour), the eight day movement with twin barrels, silk suspension (escapement lacking) and countwheel strike on bell; movement and dial associated to case
7¾ in. (20 cm.) high, handle down

£1,500-2,000 US$3,100-4,100
€2,200-2,900

•57
A PAIR OF NAPOLEON III LACQUERED BRASS AND PATINATED SINGLE-LIGHT WALL APPLIQUÉS
CIRCA 1870

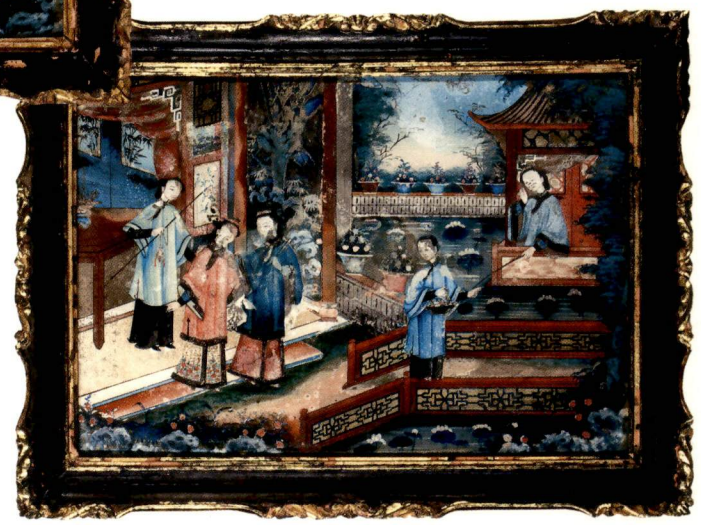
The scrolling foliate branches with fluted shafts, with pleated silk yellow shades, adapted for electricity
20 in. (51 cm.) high overall (2)

£1,000–1,500 US$2,100–3,100
€1,500–2,200

•58
A PAIR OF CHINESE EXPORT REVERSE GLASS PAINTINGS
19TH CENTURY

Decorated with scenes of ladies at leisure on terraces before buildings and in water gardens, with original Chinese frames
13¼ x 19¼ in. (34.3 x 49 cm.) (2)

£2,000–3,000 US$4,100–6,100
€2,900–4,300



59

ATTRIBUTED TO JAMES NORTHCOTE, R.A. (DEVON 1746-1831 LONDON)

Portrait of Admiral Charles Hamilton, half-length, in a red coat with fur trim, holding a book by Milton, a landscape beyond, in a feigned oval

With inscription and date 'Admiral Charles Hamilton / J Northcote Pinx / 1770[6?]' (on the reverse, presumably partly recording an original inscription)
oil on canvas
30¼ x 25 in. (76.9 x 63.5 cm.)

£4,000-6,000

US$8,200-12,000
€5,800-8,600

PROVENANCE:
C.F. Raphael, 1937.

LITERATURE:
Possibly S. Gwynn, *Memorials of an eighteenth century painter*, London, 1898, p.266, nos. 23-4.
Possibly J. Simon, 'The Account Book of James Northcote', *Walpole Society*, LVIII, 1996, p. 35, no. 23.

James Northcote studied at the Royal Academy Schools and joined Sir Joshua Reynolds as his pupil and assistant, remaining in his studio until 1776. He was elected Associate of the Royal Academy in 1786 and full Royal Academician in 1787. During the 1780s he expanded his *oeuvre* from portraiture to include subject pictures and mythological and history paintings.

60

CIRCLE OF WILLIAM HOGARTH (LONDON 1697-1764)

Portrait of Gustavus Hamilton, 2nd Viscount Boyne (1710-1746), small full-length, in a brown coat and breeches with a blue silk waistcoat, a tricorn hat and a walking stick in his left hand, in a landscape

With identifying inscription 'GUSTAVUS, LORD BOYNE' (lower right) and further inscribed 'Geo. Buchanan / Lord Boyne' (on the reverse)
oil on canvas
20⅛ x 15 in. (51.1 x 38.2 cm.)

£5,000-7,000

US$11,000-14,000
€7,200-10,000

PROVENANCE:
Viscount Bangor, Castle Ward, County Down.
Anonymous sale, Christie's, London, 29 June 1962, lot 156, as 'W. Hogarth' (sold for 200 gns).
Anonymous sale, Christie's, London, 8 May 1964, lot 10, as 'W. Hogarth' (sold for 110 gns).

The second son of the Hon. Frederick Hamilton (d. 1715) and Sophia Hamilton (d. 1748), Gustavus Hamilton succeeded his grandfather as the second Viscount Boyne in 1723. He was a Member of Parliament for Newport, Isle of Wight, between 1736 and 1741, and was invested as a Privy Counsellor in 1763.

This picture is one of several early copies after Hogarth's original portrait, which is recorded in the Boyne collection. These copies are likely to have been executed under Hogarth's close supervision, by at least two or three members of his close circle, including Francis Hayman.

We are grateful to Elizabeth Einberg for her thoughts on this picture.

•61
FOLLOWER OF ANNE VALLAYER-COSTER

Carnations, peonies, honeysuckle and other flowers in a blue porcelain vase on a stone ledge

oil on canvas
15½ x 11½ in. (39.5 x 29.4 cm.)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

PROVENANCE:
Purchased from Mallett, London.

62
CIRCLE OF JUSTUS VAN HUYSUM (AMSTERDAM 1659-1716)

Marigolds, peonies, sweetpeas, thistle, a rose, an iris and other flowers in a glass vase on a ledge with a snail

With signature 'J v. Huysum' (lower right)
oil on canvas
21⅛ x 16½ in. (53.5 x 41.9 cm.)

£4,000-6,000 US$8,200-12,000 €5,800-8,600

63

A SET OF SIX IRISH GEORGE II EMBOSSED BIRD PICTURES

BY SAMUEL DIXON, SECOND QUARTER 18TH CENTURY, DECORATION REFRESHED

FRAMED IN THE LATE 20TH CENTURY BY MALLETT IN RATTAN, BAMBOO AND GILTWOOD FRAMES

Each applied to the reverse with the backs of the original frames including the original printed paper labels, including 'The Painted Pheasant from China' (number I), 'The Pea Hen Pheasant from China' (number IV), 'The Black Headed Indian Icterus' (number VI), 'The Black and White Chinese Cock Pheasant with its Hen' (number VII), 'The Mock-Bird' (number VIII) and 'The Quan or Guan' (number XII), the label of number I with a dedication 'To the Right Hon. Charworth Barbazon, Earl of Meath; These twelve Pieces of Foreign Birds, done in Basso Releivo, and painted in their natural Colours, are dedicated, by his Lordship's most humble and most obedient Servant, Samuel Dixon', and with a further inscription in ink '*Sir Hans Sloane died at Chelsea Jan. 11. 1753*', number IV and number VII with a further circular paper label inscribed in ink with various numbers and 'set of 6 - 29.12.77', number VIII inscribed '29.12.77', the backgrounds repainted and other areas of retouching

The Frames: 15½ in. (39.5 cm.) high; 13 in. (33 cm.) wide (6)

£6,000-9,000 US$13,000-18,000 €8,700-13,000

PROVENANCE:

Purchased from Mallett, London.

The Dublin artist Samuel Dixon, of the Picture Shop Chapel Street, first advertised for subscribers to his delightful *basso relievo* bird pictures in one of Faulkner's 1749 *Dublin Journals*. Considered most appropriate for the reception/dressing-room of a lady's bedroom apartment, they also provided popular needlework patterns. This first '*Sett of curious (very fine) Foreign Bird Pieces*' was followed six years later by his '*Sett of Foreign and Domestick Birds*', 1755, that were largely drawn from George Edward's, *Natural History of Uncommon Birds*, 1743-51. The latter, executed in sets of twelve in vertical rather than horizontal form, and his dedications to 'Noble' subscribers, were recorded on the labels applied to the backs (see the lot illustration). See A.K. Longfield, 'Samuel Dixon's Embossed Pictures of Flowers and Birds', *Irish Georgian Society Bulletin*, Vol. XVIII, No. 4., 1975; and A.K. Longfield, 'More about Samuel Dixon and his Imitators', *Irish Georgian Society Bulletin*, vol. XXIII, no. 1, 1980.

•64
A QUEEN ANNE PETIT-POINT AND LONGSTITCH PANEL
CIRCA 1710, LATER FRAMED

Worked with leopards, sheep and a peacock on a flowering branch, in a later burr-walnut and parcel-gilt frame, with trade label 'Chenue 5 rue de la Terrasse Paris', inscribed 'Ansley', and with an indistinct ink inscription 'Ann Cannon bought at Fosse Ince'
26 x 13 in. (66 x 33 cm.) overall

£1,500–2,500 US$3,100–5,100 €2,200–3,600

PROVENANCE:
Ann Cannon.
George Ansley Esq.

•65
A RELIEF-CARVED LIMEWOOD OVAL PANEL
EARLY 19TH CENTURY

Depicting an Emperor wearing an oak leaf and acorn wreath, restored
13¼ in. (33.5 cm.) high

£800–1,200 US$1,700–2,500 €1,200–1,700

66
A PAIR OF QUEEN ANNE PETIT-POINT PANELS
CIRCA 1710, LATER FRAMED

Each with flower-filled urns and rabbits, with arched gilt-gesso frames
23 x 9½ in. (58.5 x 24 cm.) (2)

£2,500–4,000 US$5,200–8,200 €3,600–5,700

67
A NORTH EUROPEAN GILTWOOD AND GILT-LEAD TWELVE LIGHT CHANDELIER
SECOND QUARTER 19TH CENTURY

Formed of three tiers mounted with anthemion and hung with faceted tapering drops, the lower circlet issuing scrolling foliate branches, adapted for electricity, probably reduced in size
38 in. (96.5 cm.) high

£8,000–12,000

US$17,000–25,000
€12,000–17,000

•68
A PAIR OF ITALIAN PAINTED PLASTER MODELS OF THE BORGHESE VASE
SECOND HALF 19TH CENTURY

After the *Antique*, the bodies with a procession of Classical figures and twin-mask handles on spreading fluted socles and square bases, redecorated
20 in. (51 cm.) high (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•69
A VICTORIAN PLASTER PROFILE MEDALLION OF A LADY AND GENTLEMAN
DATED 1850, BY R.O. SMITH

Inscribed 'R O SMITH ft./1850', giltwood frame
19 in. (48.2 cm.) diameter

£1,200-1,800 US$2,500-3,700
€1,800-2,600

•70
A PAIR OF ITALIAN PARCEL-GILT PAINTED COMPOSITION MODELS OF THE BORGHESE VASE
SECOND HALF 20TH CENTURY

After the *Antique*, the bodies with a procession of Classical figures and twin mask handles above spreading fluted socles on square bases
19 in. (48.5 cm.) high (2)

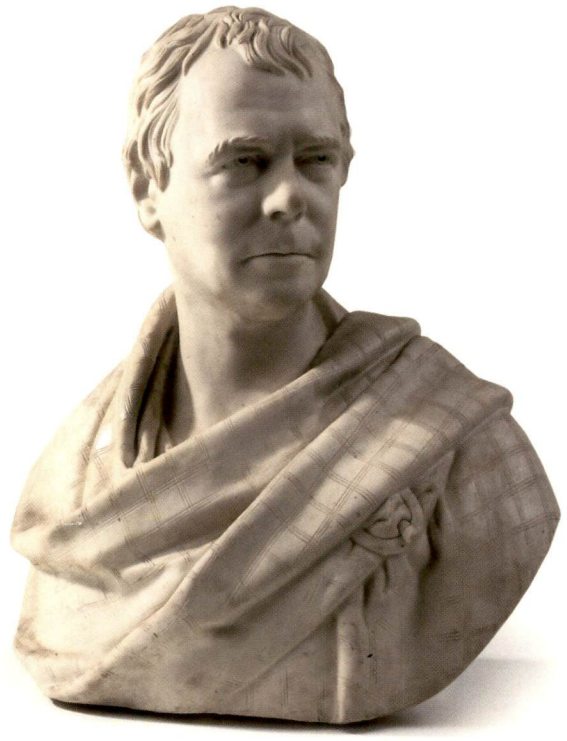
£500-800 US$1,100-1,600
€720-1,100

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

•71
A PAINTED PLASTER BUST OF AUGUSTUS CAESAR
20TH CENTURY

After the *Antique*, on a waisted socle; Together with a painted plaster bust of a classical maiden, 20th Century, after the *Antique*, on a waisted socle
Each - 19¼ in. (49 cm.) high (2)

£600-900 US$1,300-1,800
€870-1,300



•72
A VICTORIAN PARIAN BUST OF SIR WALTER SCOTT
THIRD QUARTER 19TH CENTURY, PROBABLY COPELAND, AFTER SIR FRANCIS CHANTREY (1781-1841)

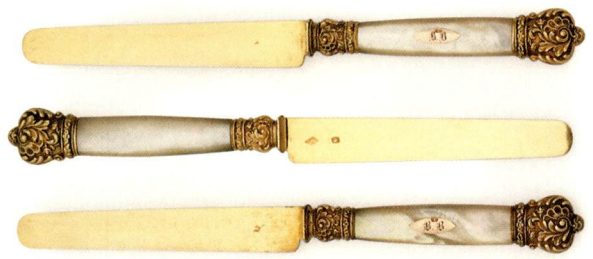
Modelled looking to sinister wearing tartan robes
20½ in. (52 cm.) high

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•73
A PAIR OF PARCEL-GILT, PAINTED AND SIMULATED MARBLE PLASTER GROUPS
20TH CENTURY, AFTER MICHELANGELO

Representing Night and Day
25 in. (63.5 cm.) high;
22 in. (56 cm.) wide;
9½ in. (24 cm.) deep (2)

£2,000-4,000 US$4,100-8,200
€2,900-5,700



(part)

(part)

•74
A SET OF EIGHTEEN FRENCH SILVER-GILT MOUNTED MOTHER-OF-PEARL FRUIT-KNIVES
MID-19TH CENTURY

The mother-of-pearl handles with foliate scroll terminals, each inset with navette-shaped gold cartouche engraved with the initials 'BB' with circlet above, *marked on blades*
7¾ in. (19.5 cm.) long (18)

£300-500 US$620-1,000 €440-720

•76
NINE WILLIAM IV SILVER-GILT TEASPOONS
MARK OF PAUL STORR, 1834, LONDON

The handles with bearded mask and shell terminals, the bowls with shell and scroll heels, the reverse of each handle engraved with a crest, *marked on the stem*
4½ in. (11.5 cm.)
6.1 oz. (190 gr.) (9)

£400-600 US$820-1,200 €580-860

•75
A PAIR OF GEORGE III SILVER-MOUNTED CUT-GLASS SUGAR-VASES
MARK OF HENRY GREENWAY, LONDON, 1815

Shaped cut-glass with reeded rim, removable domed cover with vase- shaped finial, engraved with a crest *marked on outer rim, and rim of removable cover*
5 in. (12 cm.) high (2)

£400-600 US$820-1,200 €580-860

•77
TWO PAIRS OF GEORGE III SILVER-GILT SALT-CELLAR STANDS
MARK OF CHARLES CHESTERMAN, LONDON, 1794 AND MARK OF DANIEL PIERS, LONDON, 1795

Each oval and with reeded rim, one pair with a plain rim, the other with a dished rim, *each marked underneath*
4½ in. (11.5 cm.) long
9 oz. (291 gr.) (4)

£500-800 US$1,100-1,600 €720-1,100

•78
A SET OF FOUR GEORGE I SILVER TRENCHER-SALTS
MARK OF JAMES ROOD, LONDON, 1717

Waisted oval and on spreading base, *marked under base*
3 in. (7.5 cm.) wide
8 oz. (252 gr.) (4)

£1,500–2,000 US$3,100–4,100
€2,200–2,900

•80
A PAIR OF GEORGE III SILVER SAUCEBOATS
LONDON, 1769, MAKER'S MARK WS

Oval and on three shell capped pad feet, with leaf capped handles, *each marked underneath*
7 in. (17.5 cm.) long
19 oz. (598 gr.) (2)

£800–1,200 US$1,700–2,500
€1,200–1,700

•79
A SET OF FOUR GEORGE II SILVER EPERGNE-DISHES
MARK OF THOMAS GILPIN, LONDON, CIRCA 1750

Each fluted circular and on a collet foot, engraved with a crest below viscount's coronet, *marked underneath with maker's mark and lion passant only*
3⅝ in. (9.3 cm.) diam.
9 oz. (272 gr.) (4)

£700–1,000 US$1,500–2,000
€1,100–1,400

•81
FOUR GEORGE II AND GEORGE III SILVER SALT-CELLARS
ONE MARKED DAVID HENNELL, LONDON, 1758, ONE MARKED PETER AND ANN BATEMAN, LONDON, 1792, TWO MARKED ROBERT HENNELL AND SAMUEL HENNELL, LONDON, 1805

Oval on four shell and scroll feet, each with gilt interior and gadrooned rim *marked on base*
4½ in. (11.5 cm.)
21 oz. (667 gr.) (4)

£800–1,200 US$1,700–2,500
€1,200–1,700

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

•82
A PAIR OF LOUIS XV SILVER ENTRÉE DISHES
MARK OF EDME-PIERRE BALZAC, PARIS, 1748

Shaped circular and with reeded rim, the centre of each engraved with a cypher with viscount's coronet above, *marked on both sides of rim*
8 in. (25 cm.) diam.
40 oz. (1241 gr.) (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•83
A GEORGE III SILVER SALVER
LONDON, 1786, MAKER'S MARK IH

Shaped oval and on four reeded panel feet, with a reeded rim, engraved with a coat-of-arms, *marked on the back*
21 in. (53.5 cm.) long
72 oz. (2,239 gr.)
The arms are those of Thomas of Yapton impaled by another.

£2,000-3,000 US$4,100-6,100 €2,900-4,300

84
A GEORGE III SILVER BEER-JUG
MARK OF FULLER WHITE, LONDON, 1764

Pear-shaped and on stepped foot, with a beak spout and a leaf-capped handle, later engraved with a coat-of-arms, *marked underneath*
8¾ in. (22 cm.) high
34 oz. (1,061 gr.)

£2,500-3,500 US$5,200-7,200 €3,600-5,000

PROVENANCE:
Rt. Hon. Viscount Rothermere; Christie's London, 3 December 1941, lot 25.
A.M. Bisiker, Esq. A.R.I.B.A.; Christie's London, 17 October 1962, lot 127.

•85
TWO PAIRS OF VICTORIAN AND EDWARD VII SILVER CANDLESTICKS
MARK OF WILLIAM HUTTON AND SONS, LONDON, 1897 AND 1901, ONE NOZZLE 1902

Each on shaped square base with shell corners, the baluster stems terminating in spool-shaped sockets with detachable nozzles, *marked on bases and nozzles*
11¾ in. (29.8 cm.) high (4)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

PROVENANCE:
Purchased from Louis Wine, Dublin.

•86
TWO ITALIAN SERPENTINE MARBLE INKSTANDS
MID-19TH CENTURY

Of circular gadrooned form, one with spiral gadrooned body, the covers inset with lava cameos depicting historical and classical portrait busts, the covers concealing gilt-metal lined pounce-pots, wells and quill holders
6½ in. (16.5 cm.) and 5¾ in. (14.5 cm.) diameter (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

•87
AN ITALIAN SCULPTED ROSSO VERONA MARBLE MODEL OF A FOOT
LATE 19TH CENTURY

After the *Antique*, the lid carved with a scarab beetle, the rectangular black marble plinth inscribed 'CALZARE GRECO NEL MUSEO VATICANO'
6 in. (15.3 cm.) high; 9¼ in. (23.5 cm.) wide; 3½ in. (9 cm.) deep

£2,000-3,000 US$4,100-6,100
€2,900-4,300

•88
TWO ITALIAN SERPENTINE MARBLE INKWELLS
MID-19TH CENTURY

Each of circular gadrooned form, the covers inset with lava cameos depicting historical and classical portrait busts, the interiors with gilt-metal lined pounce-pots, wells and quill holders
5 in. (12.5 cm.) and 4½ in. (11.5 cm.) diameter (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•89
A PAIR OF IVORY CAMPAGNA URNS
MID-19TH CENTURY, PROBABLY ANGLO-INDIAN

Later mounted on painted wood plinths, the covers not included
6¼in. (16 cm.) high (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

Please note that the covers seen in the interior photographs are not included in this lot.

•90
AN ITALIAN SPECIMEN MARBLE COLUMN
MID-19TH CENTURY

With a later onyx sphere finial, the *brocatelle* marble shaft on a stepped *verde antico* base with bands of *rouge griotte* and *Siena* marble, on a black marble square base
19½ in. (49.5 cm.) high

£2,000-3,000 US$4,100-6,100
€2,900-4,300

91
A PAIR OF REGENCY BRONZE COLZA OIL LAMPS
CIRCA 1815

Each with twin-handled vase-shaped reservoir on a spreading socle and square base, the glass shades engraved 'Système G, LAMBALAIS Déposé', adapted for electricity
15½ in. (39.5 cm.) high (2)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

92

A REGENCY ORMOLU-MOUNTED ROSEWOOD WRITING TABLE

CIRCA 1810

The leather-lined rectangular top with a pierced brass gallery above a panelled frieze with stiff leaf foliate mounts on conforming end standards with parcel-gilt scroll angle bracket, joined by a central stretcher on gadrooned bun feet on brass castors

31 in. (79 cm.) high; 55½ in. (141 cm.) wide; 26½ in. (67 cm.) deep

£12,000-18,000 US$25,000-37,000 €18,000-26,000

PROVENANCE:

Purchased from Mallett, London.

•93
A PAIR OF GILT-PLATED BEAKERS AND COVERS
APPARENTLY UNMARKED, LATE 19TH CENTURY

In the German 17th Century taste, tapering cylindrical and with auricular scrolls centring equestrian scenes, the detachable covers with cone finials, the rims engraved with German inscriptions dated 1635
15¼ in. (38.6 cm.) high (2)

£1,500–2,000 US$3,100–4,100
€2,200–2,900

•94
A DANISH SILVER PEG-TANKARD
MARK OF AXEL SALOMONSEN, COPENHAGEN, FIRST HALF 20TH CENTURY

In the 18th Century style, cylindrical and on three lion and ball feet, engraved overall with trailing foliage, the hinged cover set with coin dated 1741 and with a lion and ball thumbpeice *marked underneath, the cover bezel marked twice with French import mark*
7 in. (17.5 cm.) high
28 oz. (875 gr.)

£800–1,200 US$1,700–2,500
€1,200–1,700

•95
A PARCEL-GILT SILVER BEAKER AND COVER
BEARING RUSSIAN MARKS

Tapering cylindrical and on flared base, cast and chased with foliage and strapwork on a textured ground, centring two oval silver medallions cast and chased with ribbon-tied fruit and foliage swags, the associated cover similarly decorated, *marked near rim and on base, the cover apparently unmarked*
10 in. (25.5 cm.) high

£1,500–2,000 US$3,100–4,100
€2,200–2,900

•96
A GERMAN PARCEL-GILT SILVER BEAKER
MARK OF PHILIPP JAKOB DRENTWETT, AUGSBURG, CIRCA 1680

Tapering cylindrical and on three ball feet, repoussé chased with three medallions with classical busts of Roman emperors separated by fruiting swags, the detachable cover chased with fruit and foliage and with a ball finial, *marked under base and on cover*
8 in. (20.5 cm.) high
17 oz. (515 gr.)

£2,000–3,000 US$4,100–6,100
€2,900–4,300

***97**

A SET OF FOUR LOUIS XV BEECHWOOD FAUTEUILS

BY ETIENNE MEUNIER, CIRCA 1745

Each with a foliate-carved channelled frame, the padded back, arms and seat upholstered in cream cotton, some legs re-tipped with later blocks, previously decorated, stamped E. MEUNIER, two stamped twice, two stamped once (4)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

PROVENANCE:

Purchased from Didier Aaron, New York, June 1978.

The first and most notable of a family of *menuisiers*, Etienne Meunier had his *atelier* on the rue de Clery. He is particularly noted for his preference for *pittoresque* floral motifs. Etienne Meunier's maîtrise is apparently unrecorded. He was, however, a member of the celebrated dynasty of Menuisiers that included Jean-Baptiste Meunier (maître in 1739), Antoine (maître in 1782) and Antoine-Luc (maître in 1782).

98

PAUL-LOUIS-NARCISSE GROLLERON (FRENCH, 1848-1901)

Portrait of a boy, seated, holding an open book

signed and dated 'P. Grolleron/78' (lower right)
oil on canvas
46 x 35½ in. (117 x 90.5 cm.)
Painted in 1878.

£15,000–25,000 US$31,000–51,000
€22,000–36,000

While he received considerable public acclaim during his lifetime for his sincere and highly finished battle scenes, Grolleron was also an accomplished and prolific portrait painter. He exhibited at the Salon de Paris from 1873.

99

A SET OF FOUR ENGLISH GILT-LIMEWOOD TWIN-BRANCH WALL LIGHTS

20TH CENTURY

The ribbon-tied backplates each modelled individually with fruit and flowerheads, with gilt-metal sconces, adapted for electricity
41 in. (104.2 cm.) high ; 15½ in. (39.4 cm.) wide (4)

£10,000–15,000 US$21,000–31,000
€15,000–22,000

PROVENANCE:
Purchased from Mallett, London.

100

A PAIR OF LOUIS XVI GILT-WALNUT AND GESSO TORCHÈRES

EXECUTED BY G.P.CAUVET, CARVED BY P.GONTIER AND GILDED BY F. MATHON, CIRCA 1778

Each with a circular top carved with bands of berried foliage and with spirally turned obverses, the stop-fluted shaft with composite capitals and acanthus upon a concave-sided foliate-carved base surmounted by fruiting finials and with scrolling imbricated channelled lion monopodia supports linked by ribbon-tied entwined foliate swags and with concave-sided chamfered moulded base, minor losses, some pine cone carvings probably replaced, the present gilding is a 19th century water-gilt scheme with evidence of an earlier water-gilt scheme beneath, a detailed gilding analysis is available from the department
78½ in. (198.5 cm.) high (2)

£200,000-400,000 US$410,000-820,000
€290,000-570,000

PROVENANCE:

These torchères are two from a set of four supplied in 1778 to Princesse Kinsky for the Salon de Musique, Hôtel Kinsky, Rue Saint-Dominique, Paris, in 1778.
Sold in the revolutionary sales following the death of Princess Kinsky in 1794.
Almost certainly acquired by Baron de Redé for Hôtel Lambert, Paris, *circa* 1950.
The Collection of Baron Guy de Rothschild and Baron de Redé, Hôtel Lambert, Paris, sold Sotheby's Monaco, 25-26 May 1975, lot 283.

LITERATURE:

S. de Ricci, *Louis XVI Furniture*, London, 1913, p. 265 (for the identical torchère in Musée des Arts Décoratifs, Paris)
La Rue Saint-Dominique: Hôtels et Amateurs, Paris, 1984, pp.113-133
'La Rue Saint Dominique', exh. cat., Paris, n°159, illustr. p.127 (the example in the Musée des Arts Décoratifs, Paris)

The Hungarian Princess Kinsky's elegant Ionic tripods for vases or torchères reflect the 1770s fashion for enlivening the corners of grand 'Salons', after the *Antique* or Pompeian manner, with multi-tiered Roman 'candelabra' such as featured in the Italian architect/antiquarian G. B. Piranesi's, '*Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichiti*', Rome, 1778.

Here Grecian 'baguettes' of laurels, evoking the sun-deity Apollo's triumph as leader of the Mt. Parnassus Muses of artistic inspiration, crown the torch-tapered urns, which are enriched with palm-flowers and strigil-flutes and issue from the top of the flower-garlanded Ionic pillars. The latters' sacrifical 'altar-tripod' plinths evoke ancient festivities and Love's triumph according to the Roman adage, '*Sine Baccho et Cerere frigit Venus*'. Bacchic 'thyrsus' coned vases cap their Roman truss-scrolled pilasters, which incorporate the heads and monopodiae of bacchic lions. While the harvest-deity Ceres' garlands of fruit and flowers issue from their wave-scrolled volutes, which are imbricated with dolphin-scales and recall the water-carriage of Venus. While harking to the Louis Quatorze 'Roman' fashion, their elegance also recalls Pompeian bronze furniture. Their architecture reflects the influence of Jean-Louis Prieur (maître in 1769).

These formed part of a set of four stands commissioned for the '*Salon de Musique*' following the building in 1770 of the *hôtel*, in rue St-Dominique, Paris for the Comtesse Marie-Léopoldine Pálffy, Princess Kinsky (d.1794).

A portrait of Princess Kinsky
by Carmontelle

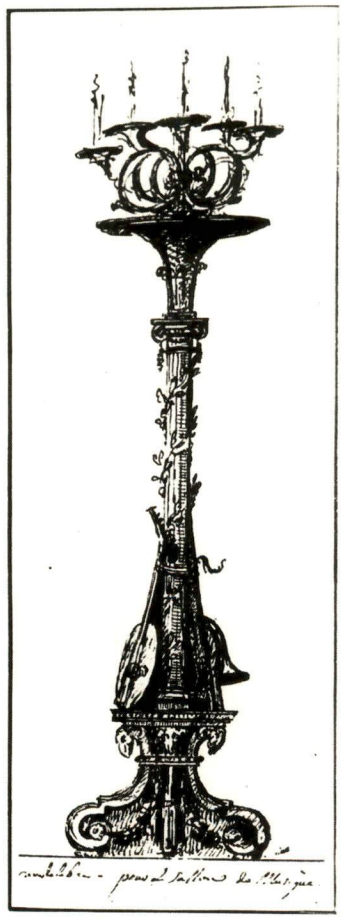
THE *HÔTEL* KINSKY

In 1769 Elizabeth-Olive de Lamoignon approached the famous architect Claude-Nicolas Ledoux (1736-1806) and asked him to find a location and build her a *hôtel*. A location was found in the *faubourg Saint-Germain* district and the mansion was built under the direction of Porquet and Gingault de Buffeix. Unfortunately Elizabeth-Olive de Lamoignon made little use of the *hôtel* as she died in 1773.

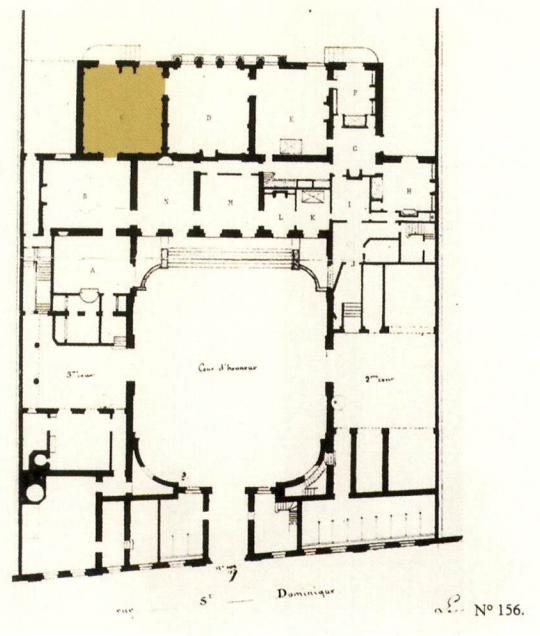
Her brother the *Président* de Lamoignon, inherited the *hôtel* and on the 7th August 1773 it was rented to Marie-Léopoldine, Countess Palfy. On 9th April 1777 the Countess signed a life-long lease on the *hôtel* for the amount of 100 000 *livres*.

Princess Kinsky was born in 1729. She was the grand-daughter of Count Jean Palfy who had conquered the Turks in Belgrade. In 1748 she married Francois Joseph Kinsky. Several years after the death of her husband, while living in Vienna, she had an affair with the *duc de Choiseul*, then the French ambassador in Austria. When he returned to Paris, she accompanied him, however their relationship ended quickly. She decided to stay in Paris and settled in the *hôtel*, which would later carry her name.

In 1777, when the life-long lease was signed, the Countess employed Gilles-Paul Cauvet, Francois-Simon Houlie and Charles-Joachim Benard to revelop the interiors. The commission for these *porte-torchères* was part of this project.



A design of the *Porte-torchères*
by Gilles-Paul Cauvet



A floor plan of Hôtel Kinsky,
the Salon de Musique is highlighted

THE DESIGN OF THE *PORTE-TORCHÈRES*

The *porte-torchères* were designed by the sculptor and designer Gilles-Paul Cauvet (1731-1788). The original design of the *porte-torchères* is now in the Hermitage Museum in Saint Petersburg. There are several differences between Cauvet's design and the *porte-torchères*. In the drawing, the stem is wrapped around by a laurel garland and the base is embellished with musical instruments. It is recorded that the carving of the porte-torchères was executed by Pierre Gontier, and the gilding by F. Mathon.

Originally intended for the *salon de musique*, the four torchères were moved to the adjacent *Grand Salon de compagnie* were they stood with a large set of giltwood seat furniture by Jacob. This room was situated on the ground floor overlooking the garden. It was decorated with a number of mirrors flanked by white-painted and parcel-gilt fluted pilasters. The *porte-torchères* were headed by candelabra in the shape of hunting horns. The Princess Kinsky also ordered from the *bronzier* Gouthière two pairs of ormolu wall-lights with three branches in the shape of ribbon-tied lilies and roses. An account of the decoration of the *Hôtel* Kinsky is given by L.V. Thiery in his *Guide des amateurs et des étrangers voyageurs à Paris*, which was published in 1787. They are described by Thierry in volume 2, p.584 as follows: "Quatre grands guéridons dorés, de six pieds de haut soutiennent dans les angles de ce salon des groupes de cors de chasse qui y font des girandoles".

The Princess also purchased important ormolu works of art from the marchand-mercier Dominique Daguerre (see Christian Baulez, *Le Luminaire de la Princesse Kinsky*, in *L'Estampille - L'Objet d'Art*, May 1991, pp. 84-99). Several of these ormolu pieces were made by the *bronzier* François Rémond.

The *Salon de Musique* was the central room of the *hôtel*. The Princess owned several harpsichords and music played a paramount role in the her life. She regularly gave concerts, which were conducted by Leontzi Honauer (1730-1790). Honauer was a composer as well as a harpsichord player. He worked for the Princess for more than fifteen years and was housed by her in the *hôtel*.

The design of the *porte-torchères* is closely related to the music-stand, which was also designed for the *Salon de Musique*. It was delivered in 1779, one year after the *porte-torchères*. The design, carving and the gilding of the music-stand was executed by the same artists as the *porte-torchères*; Cauvet, Gontier and Mathon. The similarity of their design is particularly close in each base. This music-stand is now in the *château de Versailles*. It is illustrated in Pierre Arizzoli-Clémentel, *Le Mobilier de Versailles. XVIIe et XVIIIe Siècles,* Vol. II, Dijon, 2002, p. 237

A pair of marble and ormolu *girandoles*, from the *Salon de Musique* were sold at Christie's Monaco, 15 June 1997, lot 91.

THE PRINCESS KINSKY

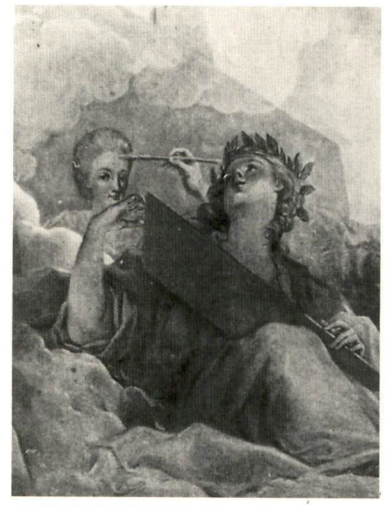
There are two known portraits of the Princess Kinsky. The first, a drawing by Louis Carrogis called Carmontelle (1717-1806) is now in the *musée Condé* in Chantilly. The second representation of the Princess Kinsky is on the ceiling of her *Salon de Musique*, which was painted by Simon Julien.

The French Revolution affected the life of the Princess surprisingly little. She dealt with the situation very cleverly: she bought cotton *cocardes* with the blue and red colours of the new born Republic, she erased her coat of arms from the ceilings and from her silverware and paid war tax. Not only did she survive the Revolution, but she also preserved her luxurious lifestyle. She made important changes to the garden giving it an Anglo-Chinese touch. A Chinese pavilion, an *orangerie* and a greenhouse were built. At the same time, she made important purchases of art works, especially from Daguerre, Guerard and Dihl. She also asked John Williams to buy works of art from the auctions of the contents of the *château de Versailles*.

After the death of the Princess Kinsky in 1794, the *hôtel particulier* and its contents were returned to Lamoignon family. The family had fled the country after the Revolution and the state confiscated the *hôtel* and its furniture. Many of the contents were sold at auction starting on 27 February 1794. Unfortunately a catalogue was not published for this sale and subsequent sales.

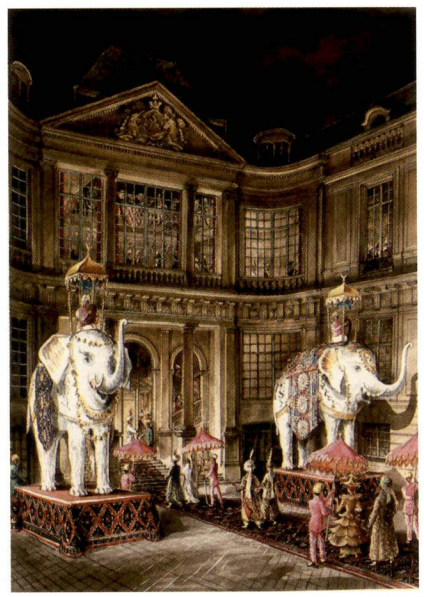
A music-stand designed by Gilles-Paul Cauvet for the *Salon de Musique* is highlighted

A pair of girandoles by François Remond from *the Salon Musique*



A portrait of Princess Kinsky painted by Julien on the ceiling of the *Salon de Musique*

The *Hôtel* Lambert



Le Bal Oriental at the *Hôtel* Lambert, 1969

Le Bal at the *Hôtel* Lambert, 1950

In 1801 William Beckford rented the *hôtel* for three years and the 19th Century saw a number of prestigious occupants, such as the *maréchal Lannes* (from 1801), the *Duc de Gramont* (from 1822), the *Comte Reille* (from 1832) and the *Baron Seillière* (from 1862). In the 20th Century, the *Hôtel* Kinsky was bought by the French State; interestingly, it was for a long time the office of the *Direction de la Musique* of the *Ministère de la Culture*. It is now a private residence.

Two of the set of four *porte-torchères*, are now in the *Musée des Arts Décoratifs* in Paris. They were given to the museum by Peyre. The latter are illustrated in Seymour de Ricci, *Louis XVI Furniture*, London, 1913, p. 265.

THE *HÒTEL* LAMBERT

The present two *porte-torchères* were purchased by Jackie de Ravenel from the Collection of Baron Guy de Rothschild and Baron de Redé. They were removed from the *hôtel* Lambert, Paris and sold by Sotheby's Monaco, 25-26 May 1975. The *hôtel* Lambert is one of the most famous - if not the most famous - *hôtel particulier* in Paris. It is located quai d'Anjou, on the île Saint-Louis. It was designed by the architect Louis Le Vau and built between 1640 and 1644, originally for the financier Jean-Baptiste Lambert (d. 1644) and continued by his younger brother Nicolas Lambert. The interiors were decorated by the foremost painters Charles Le Brun and Eustache Le Sueur, producing one of the finest and most innovative examples of seventeenth-century domestic architecture and decorative painting in France. Both painters worked on the internal decoration for almost five years. In the 1740s, the Marquise du Châtelet and Voltaire, her lover, used the *hôtel* Lambert as their Paris residence. The Marquise was famed for her *salon* there. Later, the Marquis du Châtelet sold the *hôtel* Lambert to Claude Dupin and his wife, who carried on the tradition of the salon. In 1843 the palace was bought by members of the Czartoryskis family. Among the notable guests and patrons of the *hôtel* Lambert were some of the most notable artists and politicians of the epoch, including Frédéric Chopin, Honoré de Balzac, Hector Berlioz, Franz Liszt, Eugène Delacroix. Chopin's 'La Polonaise' was composed exclusively for the Polish ball held there every year. In the twentieth century the *hôtel* Lambert was discreetly split into several luxurious apartments; it was once the home of Mona von Bismarck and of the Baron Alexis de Redé - who lived on the ground floor from 1949 until his death in 2004. With Arturo Lopez-Willshaw, Baron Alexis de Redé sought out appropriately splendid furniture and works of art, always chosen with great connoisseurship, for the magnificent enfilade of rooms, which were decorated with the help of Georges Geffroy and Victor Grandpierre.The *hôtel* was also famous for it's parties, among the most glamourous of the 20th Century. In 1956, the Bal des Tètes, was held at the *hôtel* launching the career of Yves Saint Laurent.

101

A REGENCY BRASS AND EBONY-MOUNTED KINGWOOD AND PARCEL-GILT BONHEUR-DU-JOUR

CIRCA 1815, IN THE MANNER OF GEORGE OAKLEY

The superstructure with a pierced brass gallery, panel and gilt-composition Egyptian figures above two drawers, with a secretaire drawer below, fitted with three drawers and a leather writing surface, on a tapering column with stylised gilt-composition dragons, the downswept legs with brass caps and castors, the locks stamped 'Hobbs & Co., London, Lever', re-gilt
48½ in. (123 cm.) high; 29 in. (74 cm.) wide; 18 in. (46 cm.) deep

£4,000-6,000

US$8,200-12,000
€5,800-8,600

Designed in the French-antique fashion popularised by T. Hope's, *Household Furniture and Interior Decoration*, (1807), the lady's writing-table is of 'Grecian-black-figured' and 'boulle-inlaid' kingwood. Its 'chiffonier' book-shelf, with Grecian ribbon-fretted china-rail, is guarded by Egyptian caryatic vestals, while Minerva's draco/dragons guard its octagon herm-tapered pillar, whose hollow-sided 'altar' plinth displays triumphal palm-flowered tablets and is raised on a Grecian-scrolled 'claw' with bacchic paws.

A very similar bonheur du jour was offered at Bonhams London, 3 July, 2007, lot 122.

102

A PAIR OF RUSSIAN ORMOLU-MOUNTED PATINATED BRONZE VASES

ATTRIBUTED TO FRIEDRICH BERGENFELDT, PROBABLY TO A DESIGN BY ANDREI VORONIKHIN, AFTER A MODEL BY CLAUDE GALLE, CIRCA 1805

Each of tapering form, with cascading water to the rims above Neptune masks and adorsed dolphins to the bodies, the infant triton handles supporting scallop shells, on bull-rush mounted socles and square bases with applied swans in tazze, with pleated cream shades, later adapted as lamps and for electricity, one inner mount stamped 'C.N.'

The vases - 22¼ in. (56.5 cm.) high

38 in. (96.5 cm.) high overall (2)

£30,000-50,000 US$62,000-100,000 €44,000-72,000

Voronikhin's design illustrated in A. Kuchumov, *Russian Decorative Art in the Collection of the Pavlovsk Palace Museum*

This decorative bronze vase garniture comprises plinth-supported water-urns whose 'tear-drop' form recalls the Louvre Museum's Pompeian '*vase lacrimale*'. Following the latter's acquisition in the 1780s by the antiquarian Baron Dominique Vivant Denon (d.1825), Sèvres porcelain versions entitled '*Vases lacrimales Beau bleu montés en bronze*' were presented by Louis XVI to the Russian court and are now at Pavlovsk Palace (P. Emmes, 'Un Principe Russo a Sèvres', *Antiques*, September 1991, p.126-30). The present vases' golden enrichments and fountain ornament evoke love's triumph with the water-birth of Venus. The poetry deity Apollo's urn-guarding griffins feature in the ribbons that tie their caryatic figure handles, which comprise the water-deity Neptune's youthful triton attendants gathering the urns' water-fountain in shells. The urns, set in reeded water, are further enriched in bas-relief with Neptune's reed-crowned heads accompanying Venus' embowed dolphins as they spout water into fountain tazze. The stepped and similarly decorated plinths display tazze that provide water for the swans, which are sacred to both Apollo and Venus. Related bronze '*lacrimale*' urns attributed to the Parisian *bronzier et doreur* of rue Colbert, Gérard Claude Galle (d.1846) are discussed in H. Ottomeyer/P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, fig. 5.12.8.

These vases belong to a small group made in St. Petersburg circa 1801-1805. They are all thought to have been made by the most celebrated of Russian *bronziers* Friedrich Bergenfeldt after the design executed in 1801 by Andrei Voronikhin (illustrated, A. Kuchumov, *Russian Decorative Art in the Collection of the Pavlosk Palace Museum*, 1981, p.323).

ANDREI VORONIKHIN (1759-1814)

Voronikhin was born into a family of serfs working on the estates of Count Stroganoff. He trained in painting in the workshop of Gabriel Yushkova, where he drew the attention of the Count who sent him to train in Moscow. Voronikhin was liberated in 1785 and for the next several years studied in France and Switzerland. Count Stroganoff was one of Voronikhin's most important patrons; he commissioned him to finish the interiors of the Stroganoff Palace on the Nevskky Prospect, as well as other residences. He also built the Kazan Cathedral and worked with Brenna at Pavlosk.

FRIEDRICH BERGENFELDT (1768-1822)

Bergenfeldt was born in Westphalia and like many other German craftsmen, he moved to Russia in the 1790s. He worked in the workshop of the *bronzier* Yan Aoustin, and also with Charles Dreyer, followed by a period of time spent in Paris. Returning to Russia in 1801 he established his own workshop on the Fontanka Embankment. His advertisement in the local newspaper announced the sale of all manner of '*bronze ornaments, such as vases, candleabra, cassolettes, girandoles, chandeliers, veilleuses etc. in the antique taste and of a quality equal to that of French bronzes.*'

Both Voronikhin and Bergenfeldt appear to have been influenced by the work of Claude Galle. The Voronikhin design closely resembles a vase made by Galle for Schloss Ludwigsburg in 1800 (reproduced, Ottomeyer & Proschel, *Vergoldete Bronzen*, Vol 1. Munich, 1986, p.365, fig. 5.12.11). A identical pair of vases on unmounted *griotte* marble bases and with slight variations in the mounts decorating the socle, were in the collection of Count Stroganoff, sold by order of the Russian Government, Rudolph Lepke, Berlin, 12-13 May, 1931, lots 137-138. The present pair also relate to a larger single vase signed and dated *F. Bergenfeldt a St. Petersberg 1802*. This vase previously sold from a private collection, Christie's New York, 26 October, 2001, lot 298, was sold Sotheby's New York, 24 May 2007, lot 283. A pair of almost identical vases to the present pair, albeit with *rouge griotte* marble bases, were sold from the Collection of Mr. and Mrs. Stephen C. Hilbert, Sotheby's New York, 24 May 2007, lot 65. A pair of similar vases formerly in the collections of the Counts Bobrinski are illustrated, I. Sychev, 'Friedrich Bergenfeldt, an Unknown Russian Bronzier', *Russian Jeweler*, No.1. 1998, p.31. A further pair are in the Palazzo Pitti, Florence, illustrated, M.Chiarini & S. Padovani, *Gli Appatamenti Reali di Palazzi Pitti*, Florence, 1993, p. 229, fig. II. 36.

•103
A JAPANESE SHAGREEN SPECTACLE CASE
19TH CENTURY

Of flattened oval from, with fitted cover and copper mounts, containing a pair of brass-mounted glass spectacles
The case - 7½ in. (19 cm.) long (2)

£200-300 US$410-610 €290-430

•105
AN EMPIRE ORMOLU CANDLESTICK
EARLY 19TH CENTURY, OF CHINOISERIE STYLE

The foliate-cast nozzle with canopy drip-pan hung with rock crystal pendants on a column shaft and concave-sided base mounted with three mythical winged beasts and semi-precious stones
8¾ in. (22 cm.) high

£400-600 US$820-1,200 €580-860

•104
A JAPANESE PATINATED BRONZE BOX AND COVER
MEIJI, LATE 19TH CENTURY

Modelled as a boy standing over a large brocade ball
4⅛ in. (10.5 cm.) high

£500-800 US$1,100-1,600 €720-1,100

•106
A FRENCH GILT AND PATINATED BRONZE INKWELL
EARLY 20TH CENTURY

In the form of a Chinaman's head
5 in. (12.5 cm.) high

£400-600 US$820-1,200 €580-860

•107
AN ITALIAN BRONZE BUST OF JULIUS CAESAR
LAST QUARTER 19TH CENTURY

After the *Antique*, mounted on a later *Siena* and black marble pedestal
10 in. (25.5 cm.) high

£500-800 US$1,100-1,600 €720-1,100

•109
AN ITALIAN GILT-BRASS MOUNTED VERDE ANTICO MARBLE COLUMN
LATE 19TH CENTURY

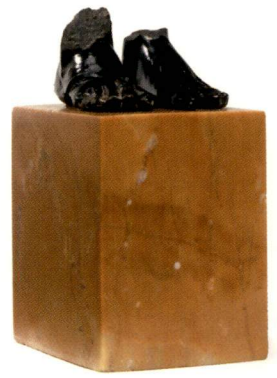
With an associated aventurine quartz sphere finial, on a black marble base
9 in. (23 cm.) high

£800-1,200 US$1,700-2,500 €1,200-1,700

•108
A FRENCH BRONZE BUST OF A BEARDED MAN
LAST QUARTER 19TH CENTURY

Modelled wearing a skull cap, on an associated *Siena* marble plinth and gilt-metal base
10½ in. (26.5 cm.) high

£300-500 US$620-1,000 €440-720



•110
AN ITALIAN GREEN SERPENTINE AND SIENA MARBLE PAPERWEIGHT
CIRCA 1900

Modelled with a pair of fragmentary feet after the Antique Colossus of Constantine
5 in. (12.5 cm.) high

£200-300 US$410-610 €290-430

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

•111
A VICTORIAN FLOURSPAR URN
MID-19TH CENTURY

Of campagna form on a black marble square base
5¼ in. (13.5 cm.) high

£400-600 US$820-1,200
€580-860

•112
A PAIR OF ITALIAN PARCEL-GILT PLASTER MODELS OF THE MEDICI VASE
SECOND HALF 19TH CENTURY

After the *Antique*, each on simulated marble wood bases, restored and redecorated
21¼ in. (54 cm.) high (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•113
A PAIR OF RUSSIAN KALGON JASPER URNS
POSSIBLY EARLY 19TH CENTURY

With later gilt-brass finials, on later square-section grey marble pedestals
4¾ in. (12cm.) high (2)

£800-1,200 US$1,700-2,500
€1,200-1,700

114

A PAIR OF LOUIS XVI ORMOLU-MOUNTED CUT-GLASS VASES AND COVERS

LATE 18TH CENTURY, IN THE MANNER OF ANTOINE-PHILIPPE PAJOT, POSSIBLY NORTH EUROPEAN

Each with faceted lid with later berried finial, the baluster bodies with twin eagle-head handles flanked by ram's masks and berried husk swags, on foliate cast spreading socles and square bases, minor differences in mounts and glass

11¾ in. (30 cm.) high (2)

£12,000–18,000 US$25,000–37,000 €18,000–26,000

This ormolu-enriched 'sacred-urn' garniture, designed in the 1770s fashion to evoke Love's triumph in Antiquity, comprises reed-scalloped and swan-egg 'crystal' glass vases that are enwreathed by diamond-cut ribbon-bands. Conceived as bacchic wine-krater vases nestled amongst Arcadian 'Pan' reeds, the vases' pearled and thyrsus-finialed dome lids are guarded by 'Apollo' swans, which bear the deity's Mt. Parnassus laurels that garland bacchic ram masks. The brand of the rue Bar-du-Bac *fondeur-ciseleur* Antoine-Philippe Pajot (d.1781) has been recorded on the mounts of similarly cut vases from the collection of Mrs. Elizabeth Parke Firestone (sold Christie's New York, 16 March 1991, lot 868). A blue glass vase, with similar palm and laurel-wreathed mounts to the latter, was formerly in the collection of Sigismond Bardac (sold Paris, 10 May 1920, lot 60). The 1777 inventory of Pajot's premises records his manufacture of such vases in '*cristal de roches*' for the rue Meslée *marchand-mercier* Antoine Magnier.

115

JOHN OPIE (CORNWALL 1761-1807 LONDON)

The Red Boy: Portrait of Master McDonough, full-length, in a red jacket and breeches with a black hat, holding a cricket bat, in a wooded landscape

oil on canvas

50¼ x 40½ in. (128.3 x 102.9 cm.)

£200,000-300,000

US$410,000-610,000
€290,000-430,000

PROVENANCE:

Hardy Wells, by 1876.
W.A. Darent Harrison; Christie's, London, 3 June 1876, lot 49 (sold for 26 gns. to Lesser).
George Williams, of Scorrier, Cornwall.
Colonel Repington, by 1911.
Mrs William George Raphael, 9 Connaught Place, London.
With Thos. Agnews & Sons Ltd., London.
Mr George Ansley, by the late 1940s, and by descent to the present owners.

EXHIBITED:

London, Royal Academy, 1794, no. 120, as 'Portrait of a boy'.
London, Royal Academy, *Works of the Old Masters*, 1876, no. 41, as 'The Red Boy' (lent by Hardy Wells).

LITERATURE:

J.J. Rogers, *Opie and his works*, London, 1887, pp. 122-3 and 204.
A. Earland, *John Opie and his circle*, London, 1911, pp. 292 and 341.

This magnificent picture is both an example of Opie's precocious talent for child portraiture and a key cricketing image. Dating to 1793, it was painted at the height of Opie's artistic career, and shows him at his most confident and accomplished.

Born and raised in Cornwall, Opie was discovered by Dr John Wolcot (an amateur artist and critic, and both a pupil and friend of Richard Wilson), who launched him onto the London artistic scene in 1781 as the 'Cornish wonder', cultivating the impression of a provincial talent with none of the graces of a society painter. This strategy proved successful; Opie enjoyed almost immediate success and was inundated with portrait commissions for the rest of his career. Sir Joshua Reynolds is recorded as having stated to his former pupil James Northcote 'You have no chance here...there is such a young man come out of Cornwall...Like Caravaggio, but finer' (cited in C.R. Leslie and T. Taylor, *Life and times of Sir Joshua Reynolds*, London, 1865, pp. 341-2). Opie also enjoyed success as a history painter, executing three pictures for Macklin's Poets Gallery, four for Macklin's Bible, seven for Boydell's Shakespeare Gallery and eleven for Bowyer's History gallery. He was elected a Royal Academician in 1788.

This portrait highlights Opie's particular gift for child portraiture, an ability that he had demonstrated in 1784 with his celebrated portraits of the children of the 5th Duke of Argyll, *George William, later 6th Duke of Argyll*, *John Douglas Edward Henry, later 7th Duke of Argyll*, and their sisters *Lady Augusta* and *Lady Charlotte Campbell* (Private Collection). In 1793, Opie was working on standard-size portraits from his home at 8 Berners Street, however, monumental history paintings and larger, more dynamic portraits such as this one, were being painted in his studio in Hampstead. The present sitter was identified by a miniature of the boy included in the 1876 sale at Christie's, described as 'The Red Boy: Lieut. McD., H.M. 39th Regt., 1813' (lot 50). Joseph McDonough appears in Army Lists for the 39th (Dorsetshire) Regiment of Foot as an Ensign 19 January 1809 and a Lieutenant 20 December 1809. Further records show that he retired from the Regiment in 1814.

The nature of cricket changed hugely from its origins in the thirteenth century. By the mid-eighteenth century, it was increasing in popularity and steadily evolving into the national sport that it is today. Matches were often played for high stakes and clubs such as The London Club, formed *circa* 1701, were evolving to organise and regulate the game. The earliest surviving bats resemble a broad, curved hockey stick. These were replaced by the straight blade, as appears here, in *circa* 1750, with the advent of bowlers pitching the ball up. On the basis of early depictions of the sport, it appears that the game did not originally require a 'wicket', and when one did appear the early type consisted of only two stumps, approximately twelve inches high, with a third cross-stump, or bail. A third vertical stump was first introduced in 1775, to make the bowler's job less arduous. The two-stump wicket had been completely phased out by the early nineteenth century. The present picture is therefore a comparatively late example of it still in use.

George Williams, who either bought the picture from Lesser Galleries, or commissioned the Gallery as an agent in the 1876 Christie's sale, took the picture to his Cornish home, Scorrier, not far from Trevellas where Opie was born. The Williams were a well-established Cornish family with mining interests, who had made their fortune in 1845 when Michael Williams, on learning about a dramatic rise in the price of tin on a trip to London, rushed back to Cornwall, beating the London coach carrying the news, to buy all the available tin in his home county. The family owned a number of pictures by Opie, but may have been prompted to part with the present picture after a disastrous fire at Scorrier in 1908. The picture was later in the collection of Mrs William George Raphael, who built up a large group of late eighteenth and early nineteenth century portraits during the 1890s.

We are grateful to Viv Hendra for his assistance in preparing this catalogue entry.

116

116
ENGLISH SCHOOL, CIRCA 1845
Portrait of a family making music, a coastal landscape beyond
oil on canvas
38½ x 48 in. (97.8 x 122 cm.)

£8,000–12,000 US$17,000–25,000 €12,000–17,000

117
ATTRIBUTED TO HIPPOLYTE JEAN FLANDRIN (FRENCH, 1809-1864)
Portrait of Helena, Baronne Fould, seated, three-quarter-length, in a white dress with blue ribbon
Indistinctly signed with initials and dated 'HJF/1843' (lower right)
oil on canvas
46½ x 28½ in. (118.2 x 72.4 cm.)
Painted in 1843.

£15,000–20,000 US$31,000–41,000 €22,000–29,000

Contemporary critics such as Théophile Gautier, Charles Lenormant, and Jean Baptiste Gustave Planche admired Hippolyte Flandrin and referred to him as the 'Fra Angelico of the 19th century'. Flandrin also enjoyed the admiration and life-long friendship of his master, Jean Auguste Baptiste Ingres. Ingres wrote of his favourite pupil that '*My Flandrin has surpassed himself...The fine talent and the noble qualities of this dignified young man make me cherish him as a friend*' (quoted in Boyer d'Agen, *Ingres, d'après une correspondence inedite*, Paris, 1909, p. 258-259).

Flandrin is particularly known for his monumental paintings on religious themes, which still decorate the church of Saint-Germain-des-Prés in Paris, and for his fine portraits. This portrait is a representative example of the latter. Especially typical of Flandrin are the slightly elongated limbs and the rendering of light in the clear skin and eyes of the baroness.

Born into the famous Cologne-based Oppenheim banking family, the sitter married Benoît Fould, who had made his fortune supplying the armies of Napoleon with provisions. The baroness is an ancestor of the present Marquis de Ravenel.

118
RICHARD BUCKNER (1812-1883)

Portrait of Lady Alfred Paget, three-quarter-length, seated, in a black silk jacket and blue skirt, with a maltese dog on her lap, another dog to her left and a cat seated on a cushion

oil on canvas, arched top
51½ x 40½ in. (130.9 x 102.9 cm.)

£8,000-12,000 US$17,000-25,000
€12,000-17,000

PROVENANCE:
with the Reynolds Galleries, Great Newport Street, London.

EXHIBITED:
London, Royal Academy, 1850, no.418.

Lady Paget was the wife of Lord Alfred Henry Paget (d.1888) who was the fourth son of the 1st Marquess of Anglesey.

Richard Buckner spe c, Lord Leighton and specialised in Italian genre subject. He returned to London in 1845 and quickly established a highly successful portrait practice, becoming a very successful painter of elegant and fashionable Victorian ladies. He exhibited at the Royal Academy, The British Institution and at Sussex Street. A sale of his works was held at Christie's on the 22nd February 1873.

119

HENRY HETHERINGTON EMMERSON (1831-1895)

The morning ride

signed 'H. H. Emmerson/del. 1850' (lower left)
oil on canvas
40 x 49¾ in. (101.6 x 126.3 cm.)

£15,000-25,000 US$31,000-51,000
€22,000-36,000

PROVENANCE:
Lord Brocket, Carton, Maynooth, Co. Kildare.

EXHIBITED:
The National Gallery of Scotland.

Emmerson was born in County Durham and studied in Newcastle with William Bell Scott. He remained devoted to the area and lived at Ebchester, Bywell, Whickham, Morpeth and Cullercoats. His reputation grew locally and his works still form a valuable nexus in the permanent inventories of public museums such as the Laing, Newcastle, York City Art Gallery, and a number of smaller private collections. Emmerson also found fame in London, exhibiting 54 works at the Royal Academy between 1851-93.

•120
A VICTORIAN IVORY AND EBONY BOX
LAST QUARTER 19TH CENTURY, POSSIBLY ANGLO-INDIAN

Of circular faceted form
4½ in. (11.5 cm.) high

£200-300 US$410-610
€290-430

•121
A LATE VICTORIAN TURNED IVORY TAZZA
LATE 19TH CENTURY, POSSIBLY ANGLO-INDIAN

On a later ebony square section base with impressed initials 'W.D.'
4⅛ in. (10.5 cm.) overall
Together with an ivory and ebony urn and cover, early 20th century, 3¾ in. (9.5 cm.) high; and a carved ivory bust of a gentleman, mid-19th century, on a waisted circular socle — 4¾ in. (12 cm.) high (3)

£300-500 US$620-1,000
€440-720

•122
A VICTORIAN ORNAMENTALLY-TURNED IVORY AND EBONY TAZZA
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

The flared bowl on a spiral fluted stem and stepped base
6¾ in. (17.2 cm.) high

£1,200-1,800 US$2,500-3,700
€1,800-2,600

•123
A VICTORIAN EBONY AND IVORY TABLE ORNAMENT
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

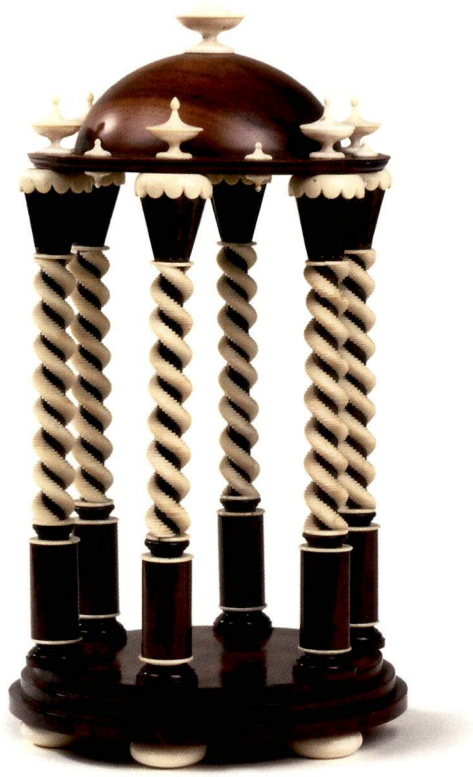
Of architectural form, the rounded dome supported by four spirally-fluted tapering columns on a part-stepped circular base
6¾ in. (17 cm.) high

£800-1,200 US$1,700-2,500 €1,200-1,700

•124
A VICTORIAN IVORY AND EBONY STANDING CUP AND COVER
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

With a tapering spirally-fluted body on a circular fluted shaft and moulded base, restorations and replaced finial
8¼ in. (21 cm.) high

£1,200-1,800 US$2,500-3,700 €1,800-2,600



125
A VICTORIAN HARDWOOD AND IVORY TABLE ORNAMENT
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

In the form of a temple, the domed roof with pointed pinnacles supported by six spirally-turned columns on a stepped circular base with flat bun feet
12 in. (30.5 cm.) high

£4,000-6,000 US$8,200-12,000 €5,800-8,600

•126
A VICTORIAN IVORY AND EBONISED TABLE ORNAMENT
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

The pierced multiple sphere finial above a studded ball on an arcaded base with flat bun feet
12 in. (30.5 cm.) high

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•127
A VICTORIAN IVORY ARCHITECTURAL MODEL
MID-19TH CENTURY, POSSIBLY ANGLO-INDIAN

The fluted dome above a graduated engine-milled tower on an ebony circular moulded base, parts associated
8 in. (20.5 cm.) high

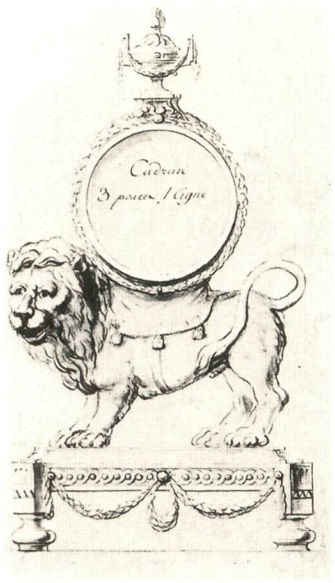
£2,000-3,000 US$4,100-6,100 €2,900-4,300

128
A VICTORIAN HARDWOOD AND IVORY TABLE ORNAMENT
SECOND HALF 19TH CENTURY, POSSIBLY ANGLO-INDIAN

The associated lotus-wrapped pinnacle on a gadrooned bowl supported by triple-fluted columns centred by a spiral-carved shaft, on a ribbed arched base and disc feet
22 in. (56 cm.) high

£3,000-5,000 US$6,200-10,000 €4,400-7,200

LE DUC DE BERRI



François Vion's design for a related clock

129

A LOUIS XVI ORMOLU STRIKING LION CLOCK

CIRCA 1770

The drum case with berried laurel garlands and surmounted by a swag-hung vase finial, supported by a lion with its paw resting on a sphere cast with stars, above a platform engraved with diamond patterns, the plinth with central profile medallion within a laurel swag, with flowerhead bosses to all angles, on fluted toupie feet, the white enamel Roman and Arabic dial with pierced and chased ormolu hands (minute replaced), the eight day twin barrels movement with silk suspension and countwheel strike on bell
25 in. (64 cm.) high

£12,000-18,000 US$25,000-37,000
€18,000-26,000

This golden clock, conceived in Louis XVI Grecian fashion, evokes lyric poetry's triumph. It displays a flowered and laurelled medallion on its stepped-altar plinth; while an enflamed urn with Apollonian laurels crown its timepiece, which is borne by a celestial sphere-guarding lion. Another version of this model is illustrated in J. Augarde, *Les Ouvriers du Temps: La Pendule à Paris de Louis XVI à Napoleon Premier*, Geneva, 1996, p. 54, fig. 36. A drawing for a related clock, by the Parisian *bronzier* François Vion and dated to around 1770 is in the Bibliothèque Doucet, Paris (H. Ottomeyer/ P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, fig. 3.11.6).

130

STUDIO OF FRANÇOIS GÉRARD (ROME 1770-1837 PARIS)

Portrait of Charles-Ferdinand d'Artois, Duc de Berry (1778-1820), in hunting dress, a hat in his right hand, a trumpet on a rock to his left, in a rocky wooded landscape

oil on canvas, unlined
95 x 63¾ in. (241.3 x 161.9 cm.)

£50,000-80,000 US$110,000-160,000
€72,000-110,000

PROVENANCE:
Marie-Caroline-Ferdinande-Louise de Bourbon, Princesse des Deux-Siciles, Duchesse de Berry (1798-1870), and given to her step-daughter, Charlotte Comtesse d'Issoudun (b. 1808), wife of Prince Charles-Ferdinand de Faucigny-Lucinge, and by descent to the present owner.

EXHIBITED:
Paris, Galerie Charpentier, *Célébrités fran\ccaises*, 1953-1954, no. 202.

LITERATURE:
A. Latreille, *François Gérard: Catalogue Raisonné des Portraits peints par le baron François Gérard*, (unpublished thesis, École du Louvre), Paris, 1973, no. 172, p. 165.
J. Naudin and C. de Nicolay-Mazery, *Visite Privé: Hôtels particuliers de Paris*, Paris, 1999, p. 93.
J. Benoît, *Entre Cour et Jardin: Marie-Caroline, duchesse de Berry*, exhibition catalogue, Musée de Sceaux, 2007, p. 163, under no. 133.

Born in Versailles on 24 January 1778, the sitter was the second son of the Comte d'Artois (later Charles X) and Marie-Thérèse de Savoie, and nephew of Louis XVI. He followed his father into exile after the Revolution and was in the Army of Conde between 1792 and 1797. In 1801, he took up residence in England, where he remained for thirteen years. During that time he married Amy Brown and had two daughters, Charlotte, Comtesse d'Issoudun, and Louise, Comtesse de Vierzon. The marriage was annulled for political reasons in 1814, when the Duc returned to France. In 1816, the Duc de Berry married his cousin, Marie-Caroline des Deux-Siciles, who was twenty years his junior. The couple had two children, Louise, Duchesse de Parme, and Henri, Duc de Bordeaux, later Comte de Chambord, who was born seven months after his father's death. On 13 February 1820, the Duc de Berry was stabbed to death, while at the opera, by Louvel, an '*ouvrier sellier*' who had vowed to kill all the Bourbons. His sudden death was made all the more tragic by the fact that at that time there was no male successor to the throne.

On his deathbed the Duc de Berry confessed to the existence of the two daughters that he had had with Amy Brown during his exile. The Duchesse de Berry immediately adopted the two young girls as her own. The present painting was a gift from the Duchesse de Berry to her step-daughter Charlotte, Comtesse d'Issoudun, possibly on the occasion of her marriage to Ferdinand, Prince de Faucigny-Lucinge in 1823. Charlotte was later appointed '*gouvernante*' of the Duc de Bordeaux.

Gérard was official painter to the French court. He was commissioned to paint two portraits '*en pied*' of the Duc de Berry: one executed in 1819 in princely attire, wearing the Saint Esprit and the Toison d'Or decorations, standing before a bust of Henry IV, the founder of the Bourbon dynasty (Versailles); and another, in 1820, of which the present painting is a studio replica, in the same pose as before, but less formal, wearing the '*veneur*' hunting costume.

The prime version of this portrait stayed in the collection of the Duchesse de Berry and was inherited by her son, the Duc de Bordeaux, later Comte de Chambord (1820-1883). He took the painting with him into exile at the Castle of Fröshdorf where it was damaged by the Soviet Army in 1945. The picture was later restored and reduced in size, and is now in a private collection. A small sketch (or *ricordo*) of this portrait is in the Musée de Versailles. The painting was also engraved in 1826 by Adam.

We are grateful to Mr Alain Latreille for his help in compiling this catalogue entry.

•131
A PAIR OF NAPOLEON III GILT AND PATINATED BRONZE VASES AND COVERS
CIRCA 1870

Each with acorn finial to the cover, the bodies cast with trailing vines, the socles stamped 'PH MOUREY', on waisted alabaster bases, probably originally for a clock garniture
8 in. (20.5 cm.) high (2)

£700–1,000 US$1,500–2,000
€1,100–1,400

•132
A PAIR OF REGENCY GILT AND PATINATED BRONZE CANDLESTICKS
CIRCA 1815

The later etched glass storm shades with bands of oak leaves and acorns above foliate drip pans and spirally-reeded shafts on spreading bases edged with lotus leaves
22½ in. (57 cm.) high (2)

£2,000–4,000 US$4,100–8,200
€2,900–5,700

133

A PAIR OF ORMOLU ORNAMENTAL EWERS

20TH CENTURY, AFTER THE MODEL BY CLODION

19¼ in. (49 cm.) high (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

The golden garniture of *clodionesque* ewers, wreathed by Jupiter's sacred oak, are of wine-krater form with handles of bacchic serpents. These rim guardians also serve to bind the heads of chimerical ram-horned dolphins above ribbon-bands, whose *bas-reliefs* evoke the banquets of the gods with the crowning of the Arcadian satyr Pan and a bacchante. Designs, in the manner of Clodion (d.1814), for related vases with serpent and horned dolphin handles were in the collection of Hippolyte Destailleur (d.1892), and are discussed, together with the *bronzes d'ameublement* of the Parisian *fondeur* of Ferdinand Barbedienne (d.1892) in Anne L. Poulet, *Clodion*, Paris, 1992, no. 5.

134

A PAIR OF GILT AND PATINATED BRONZE BRÛLES PARFUMS

20TH CENTURY

The pierced globes with buried finials each supported by an Atlas figure above a stepped variagated marble plinth base
29 in. (73.7 cm.) high overall (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

135

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS

CIRCA 1770, IN THE MANNER OF THOMAS CHIPPENDALE

Each with cartouche-shaped padded backs, arms and backs upholstered in red velvet, the cresting surmounted by scallop shells and carved with husks, the fluted seat rails centred by oval floral clasps on scrolling tapering legs carved with drapery and husks, one chair marked '111111' to the underside of the seat-rail, formerly with castors, restorations and replacements to the carving and seat rails, minor differences in carving, the seat-rails heightened, re-gilt, traces of an earlier painted scheme (2)

£20,000-40,000

US$41,000-82,000
€29,000-57,000

PROVENANCE:
Possibly Arthur S. Vernay, Inc., New York.
Possibly two from the set of four sold by Mrs. John E. Rovensky, Park Bernet Galleries, New York, 15th-19th January 1957, lot 957 or 958.
Purchased from Mallett, London.

This chair pattern, with veil-draped and truss-scrolled legs, reflects the 'Roman' fashion that is likely to have been invented for the mahogany chairs supplied to Hugh Smythson/Percy, later lst Duke of Northumberland (d. 1786) by Thomas Chippendale (d. 1779), and designed in harmony with the architecture introduced to the hall at Syon in the 1760s by Robert 'Bob the Roman' Adam (d. 1792). The present oak hall chairs at Syon appear to have been executed in the 1820s to the earlier pattern (H. Avray Tipping, *English Homes*, London, 1924, p. 145, pl. j). The present chairs are possibly from the set of four sold from the Collection of Mrs. John E. Rovensky, sold Parke-Bernet Galleries, New York, 15-19 January, 1957, lots 957 and 958. These had been acquired from Arthur S. Vernay Inc., New York.

These chairs are from a significant suite of furniture. Other examples recorded include those advertised by Messrs. Edward & Sons of Regent Street in *The Connoisseur*, February, 1930. A pair of window-seats of this pattern is displayed at Clarence House, London (illustrated M. Hogg, 'Clarence House', *The World of Interiors*, October 2003, p.193) and a gilt chair of this pattern, is in the possession of Sir H. Wakefield, Bt., is illustrated J. Musson, 'Chillingham Castle', *Country Life*, 22 April 2004, p.133.

136

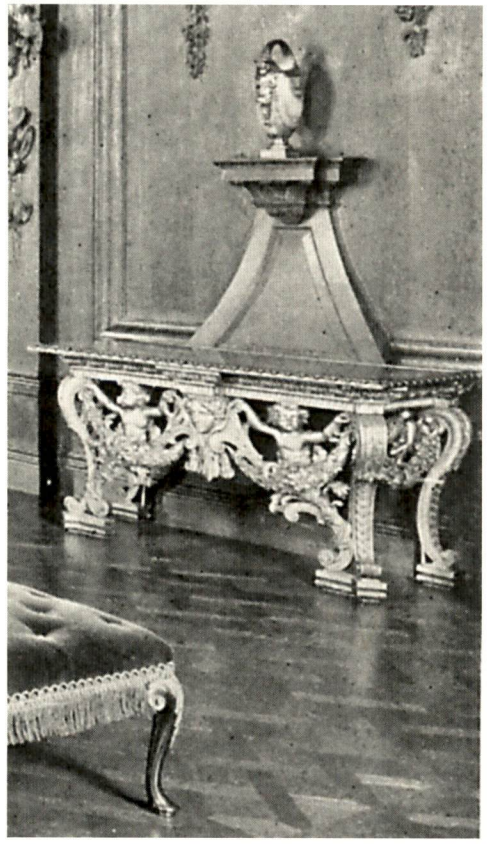
A GEORGE II GILTWOOD CONSOLE TABLE

CIRCA 1735, IN THE MANNER OF WILLIAM KENT

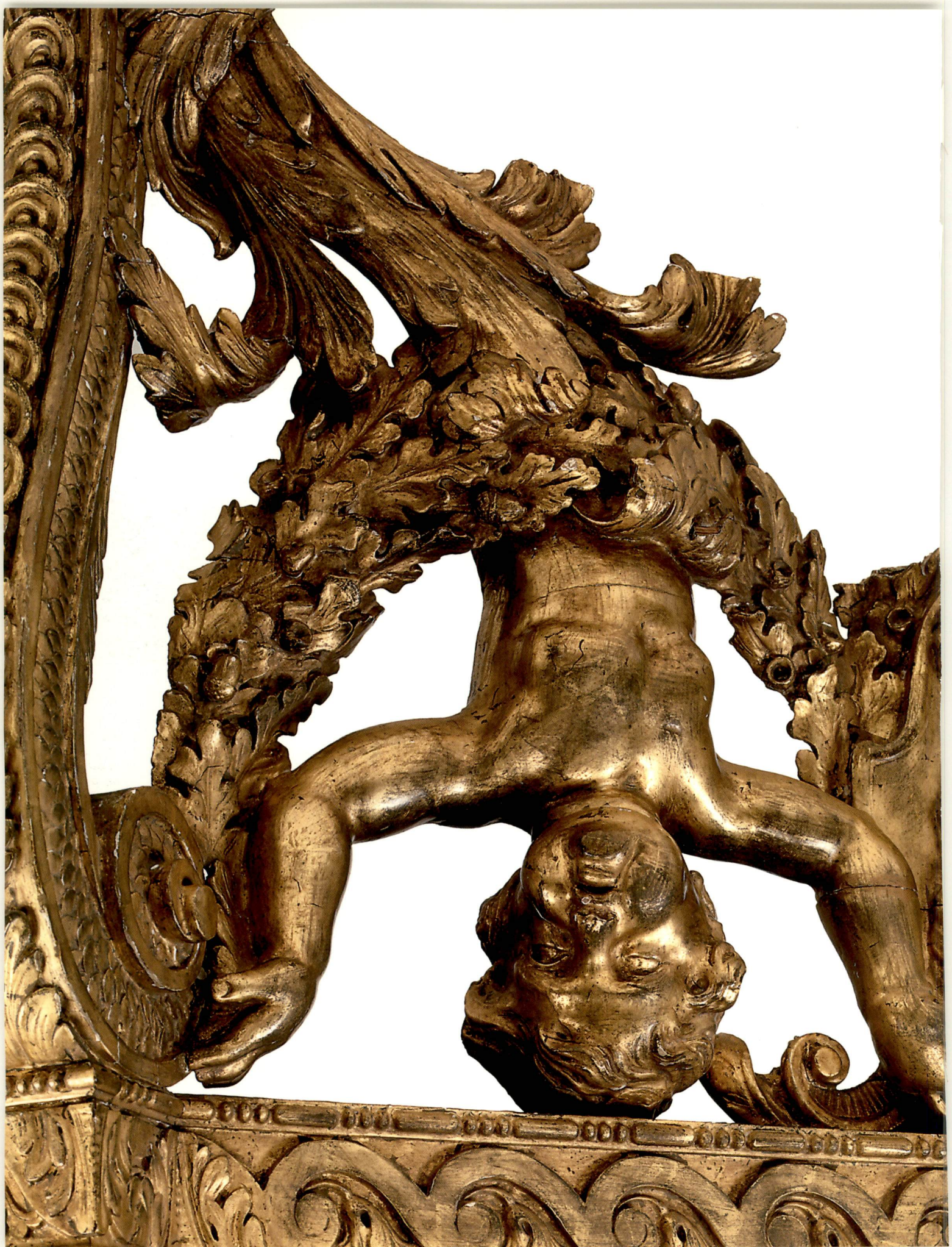
Probably originally conceived with a pietra dura cabinet above, with a later associated eared *bianco et nero* marble top, the frieze carved with running vitruvian scrolls and flowerheads above a lion mask flanked by two amorini amid oak leaf and acorn swags, on imbricated channelled scrolling supports carved with acanthus and simulated marble ogee feet, with circular paper label printed 'British Antique Dealers Association', minor loss of carving, the back legs rotated by 45 degrees, restorations, re-gilt, with traces of an earlier black painted scheme
31¼ in. (79 cm.) high;
52¼ in. (132.5 cm.) wide;
22 in. (56 cm.) deep

£40,000-60,000
US$82,000-120,000
€58,000-86,000

The pattern for this George II 'Roman' sideboard-table, relates to one invented by Richard Boyle, 3rd Earl of Burlington and the artist/architect William Kent (d.1748) for the Earl's garden villa/casino at Chiswick, Middlesex (see H. Avray Tipping, *English Homes*, Period IV, Vol. I, 1920, p.328, fig. 406). The design, with harvesting youths bearing garlands of Jupiter's sacred oak, harmonises with the architecture of Chiswick's temple-domed and lion-guarded banqueting hall. The lion, symbolising the festive wine-deity Bacchus, emerges from the tables' lambrequined cartouche that provides a key-stone for its triumphal-arched wine-cistern niche. The caryatic and acanthus-issuing youths' hermed brackets are tied to the table's leg-pilasters, whose wave-scrolled and voluted trusses are imbricated with Venus' dolphin-scales and pearled libation-paterae. In place of a lion, Chiswick's four sideboard-tables feature heads of Venus, in harmony with those represented in the hall's cornice frieze in Kent's published room design (see W. Kent, *The Designs of Inigo Jones with some Additional Designs by Lord Burlington and himself*, 1727). The pattern for the present table legs correspond to those of a George II sideboard-table at Houghton, Norfolk (see M. Jourdain, *The Work of William Kent*, 1948, fig. 138).



One of the Chiswick tables designed by William Kent now in the State Dining Room, Chatsworth, Derbyshire.



137
ALEXIS LEON LOUIS VALBRUN (FRENCH, 1803-1852)
Portrait of a boy, presumed to be Ferdinand Marie de Savoie, Comte de Savoie
signed and dated 'VALBRUN/1833' (lower right)
oil on canvas
58 x 45 in. (147.3 x 114.2 cm.)
Painted in 1833.

£8,000–12,000

US$17,000–25,000
€12,000–17,000

PROVENANCE:
Mr and Mrs Otto O'Méara.
Their sale; Galerie Georges Giroux, Brussels, 15-17 October 1928.
Anonymous sale, Phillips, London, 28 November 1983, lot 106.
Anonymous sale, Couturier & de Nicolay, Paris, October 23 1992, lot 34.

A painter of portraits, Valbrun studied under Nicolas Louis François Gosse. He first exhibited at the Salon de Paris in 1831.

138

•138
A TWO-SEAT SOFA
BY MAISON SOSEGH, LATE 20TH CENTURY

Upholstered in fringed foliate green repp, with five paisley scatter cushions
37½ in. (95 cm.) high; 74¾ in. (190 cm.) wide; 39 in. (99 cm.) deep (6)

£800-1,200
US$1,700-2,500
€1,200-1,700

•139
A CHESTERFIELD STYLE THREE-SEAT SOFA
BY MAISON SOSEGH, LATE 20TH CENTURY

Upholstered in part-buttoned green corduroy with deep fringing
33 in. (84 cm.) high; 98 in. (249 cm.) wide; 40 in. (102.5 cm.) deep

£2,000-3,000
US$4,100-6,100
€2,900-4,300

139

140

A PAIR OF LOUIS XV FAUTEUILS Á LA REINE

CIRCA 1740

Each upholstered in close-nailed red velvet, the foliate carved arm terminals above conforming pierced seat rail and cabriole legs joined by cross stretchers, later blocks, old restorations, the underside of the stretchers inscribed '7' and '8' respectively, the stretchers possibly replaced (2)

£6,000-9,000 US$13,000-18,000
€8,700-13,000

•141

A MID-VICTORIAN MAHOGANY LOW CHAIR

CIRCA 1860

Upholstered in buttoned red velvet, the back legs beech and probably later

£200-400 US$410-820
€290-570

142
AN ITALIAN GILTWOOD AND BLACK-PAINTED MIRROR
LATE 18TH/EARLY 19TH CENTURY

The later oval plate within a channelled frame decorated with stars and surmounted by a cresting with two griffins flanking a fluted flaming column with fruit-filled cornucopia below, the apron with ribbon-tied foliate sprays, redecorated
56 in. (142 cm.) high; 23 in. (58.5 cm.) wide

£3,000-5,000 US$6,200-10,000
€4,400-7,200

•143
A NORTH EUROPEAN FIGURED MAHOGANY, GILTWOOD AND GILT-COMPOSITION CIRCULAR OCCASIONAL TABLE
MID-19TH CENTURY, PROBABLY SWEDISH

The reeded column applied with an armorial shield with a plumed Knight's helmet, crossed spears and lion's masks on a concave-sided platform with paw feet, the underside indistinctly inscribed, restorations, re-gilt
31½ in. (80 cm.) high; 18½ in. (47 cm.) diameter

£800-1,200 US$1,700-2,500
€1,200-1,700

144
A PAIR OF ORMOLU-MOUNTED FRUITWOOD SQUARE JARDINIÈRES
FIRST HALF 19TH CENTURY AND LATER, POSSIBLY GERMAN

Surmounted with ball finials, the sides with lion's mask ring handles and ribbon-tied laurel wreaths upon paw feet, with removable tin liners, the ormolu probably added as later embellishments
18½ in. (47 cm.) high;
15¼ in. (39 cm.) square (2)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

145

AN AUSTRIAN PARCEL-GILT AND MAHOGANY CENTRE TABLE

LATE 19TH CENTURY/EARLY 20TH CENTURY

The circular top inset with onyx above a frieze applied with giltwood roundels on swan monopaedia joined by a shelf and a concave-sided platform base on paw feet, the feet possibly associated

31¼ in. (79.5 cm.) high; 39½ in. (100 cm.) diameter

£5,000-8,000

US$11,000-16,000
€7,200-11,000

•146
A MAHOGANY X-FRAME STOOL
LATE 19TH/EARLY 20TH CENTURY

With ram's mask and hoof-feet terminals joined by stretchers, with green velvet squab cushion

£1,500-2,500 US$3,100-5,100 €2,200-3,600

147
A PAIR OF RESTAURATION MAHOGANY CIRCULAR STOOLS
CIRCA 1820

Each with a green velvet padded seat on ring turned legs with paw feet, the feet probably associated and later, the seat probably previously removable
21 in. (53.5 cm.) high;
16.5 in. (41 cm.) diameter

(2)

£2,500-4,000 US$5,200-8,200 €3,600-5,700

*148
A GEORGE II MAHOGANY OPEN ARMCHAIR
CIRCA 1750

Upholstered in cream cotton, the foliate-carved down-swept arm terminals above a bowed seat on foliate-carved cabriole legs and scrolled feet, on later castors, all feet re-tipped

£4,000-6,000 US$8,200-12,000 €5,800-8,600

PROVENANCE:
Purchased from Mallett, London.

•149
A VIENNESE MAHOGANY JARDINIÈRE
SECOND HALF 19TH CENTURY

The lappeted removable cover above a gadrooned body enclosing a silk-lined interior with a later removable liner, on rolled supports with hoof feet joined by concave stretchers and plinth base
40 in. (102 cm.) high: 22 in. (56 cm.) diameter

£2,000-3,000 US$4,100-6,100 €2,900-4,300

PROVENANCE:
The present owner has used the jardinière as a ice bucket/wine cooler.

150

A REGENCY BRASS-MOUNTED MAHOGANY DWARF BOOKCASE

CIRCA 1815

Originally double-sided, the eared rectangular top with a pierced brass gallery above two open shelves between fluted rounded angles, the panelled sides centred with lions mask and laurel wreath ringed handles, with later backboard and shelves, on later bun feet, probably originally with castors
31½ in. (80 cm.) high; 29½ in. (75 cm.) wide;
13 in. (33 cm.) deep

£10,000–15,000 US$21,000–31,000
€15,000–22,000

A related mobile and china-railed library was formerly at St. Giles' House, Wiltshire (see M. Jourdain, *Regency Furniture*, London, 1965, fig. 189).

151
A PAIR OF GILT AND PATINATED BRONZE POT-POURRI RHYTON VASES
20TH CENTURY

Each cast with a ram's head below a pierced shallow domed cover, the rectangular bases with griffin and lyre mounts, the underside of one with hand-written ink inscription '1890/18910'
17 in. (43 cm.) high;
9½ in. (24 cm.) wide;
5¼ in. (13.5 cm.) deep (2)

£3,000-5,000 US$6,200-10,000 €4,400-7,200

152
A LOUIS XVI STYLE ORMOLU AND BRONZE STRIKING ELEPHANT CLOCK
CIRCA 1880

Modelled with a Chinaman in a howdah atop an elephant, the dial with individual white enamel Roman chapters, blued steel hands, the eight day movement with twin barrels and countwheel strike on bell
21¾ in. (55 cm.) high

£2,500-4,000 US$5,200-8,200 €3,600-5,700

153

A PAIR OF RESTAURATION GILT-BRASS MOUNTED PATINATED BRONZE OIL LAMPS

CIRCA 1820

The later engraved domed shades with foliate coronas and bands of griffins, the tapering shafts with foliate capitals on square bases with Classical mounts, repatinated, adapted for electricity
39 in. (99cm.) high (2)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

154

A PAIR OF LOUIS XV ORMOLU CHENETS

MID-18TH CENTURY

With reclining figures within foliate C-scroll surrounds, the billet bars with foliate finials, one finial lacking, re-gilt
17 in. (43 cm.) high (2)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

•155
A GEORGE III MAHOGANY AND BRASS-BOUND BUCKET
CIRCA 1770

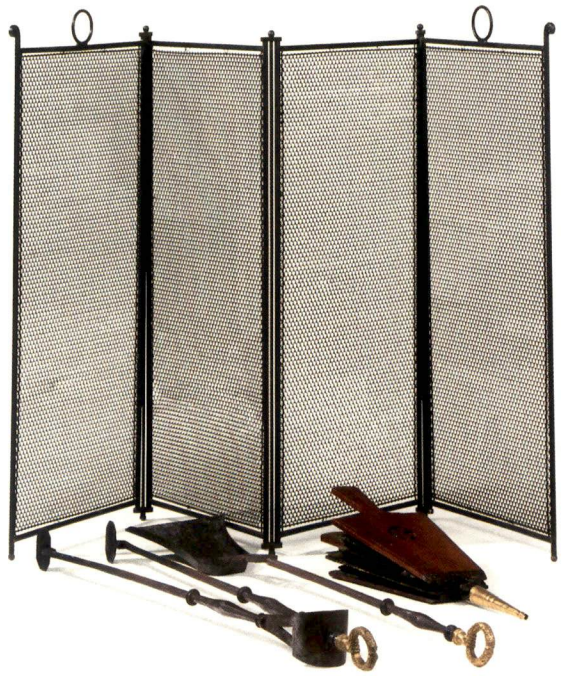
With two brass ring handles
12¾ in. (32.5 cm.) high

£700-1,000 US$1,500-2,000 €1,100-1,400

•157
A LARGE SET OF MAHOGANY BELLOWS
LATE 19TH CENTURY

Of banjo shape
36 in. (91 cm.) long

£300-500 US$620-1,000 €440-720



•156
A SET OF RESTAURATION ORMOLU AND POLISHED STEEL FIRETONGS AND A SHOVEL
CIRCA 1820

Each with wreath ring handles; Together with a four-fold blackened wire spark-guard by Maison Meilleur, late 20th Century and a set of beech bellows stamped 'F', distressed (4)

£300-500 US$620-1,000 €440-720

•158
A REGENCY MAHOGANY AND BRASS-BOUND BUCKET
EARLY 19TH CENTURY, PROBABLY IRISH

With a swing handle
16½ in. (42 cm.) high

£700-1,000 US$1,500-2,000 €1,100-1,400

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

159

A PAIR OF WILLIAM IV ROSEWOOD AND SIMULATED ROSEWOOD TRIPOD TABLES

CIRCA 1835

Each gadrooned top with later green leather lining, on grained down-scrolled supports joined by a concave-sided platform, the underside of both tops inscribed 'AH25', and one with indistinct initials, the tops possibly previously fitted with specimen marble
27½ in. (70 cm.) high; 31 in. (79 cm.) diameter (2)

£8,000–12,000 US$17,000–25,000 €12,000–17,000

Their tripod altar pattern derives from a '*Dejeuné*' table in George Smith's, *Collection of Designs for Household Furniture and Interior Decoration*, London, 1808 (pl. 82).

160

A CEYLONESE IVORY-INLAID SPECIMEN WOOD, EBONY AND PARQUETRY CENTRE TABLE

MID-19TH CENTURY

The circular tilt top inlaid with a radiating spiral of specimen woods and engraved ivory with a foliate carved boarder on a reeded and scroll-carved column, with a concave-sided platform on foliate bun feet
31½ in. (80 cm.) high; 48½ in. (123 cm.) diameter

£15,000–25,000 US$31,000–51,000 €22,000–36,000

A related table was displayed in the Ceylon Court of the Paris 1855 International Exhibition and discussed in the *Catalogue of the Natural and Artificial Products of Ceylon*, 1855.

161

A PAIR OF ITALIAN ORMOLU AND BRONZE JARDINIÈRES

SECOND HALF 19TH CENTURY, AFTER THE ANTIQUE TO A DESIGN BY GIOVANNI ANTONIO BAYARDI

Each with removable double swing handles issuing from Classical female masks above a tapering body with bands of stiff leaf and flowerhead decoration on zoomorphic monopodia feet, each with a later additional removable bronze lid, enclosing removable tin liners, one liner presently fixed

16¾ in. (42.5 cm.) high; 14 in. (35.5 cm.) diameter (2)

£6,000–10,000 US$13,000–20,000 €8,700–14,000

These French-fashioned wine-bottle urns on tripod-altar plinths, are executed in gilt-enriched bronze and conceived in the Roman/Pompeian manner as lustral water-buckets (*sceaux*) for use at festive occasions. They have Apollo-headed handles, whose ribbon-ties feature *bas-reliefs* of griffin issuing from laurelled *rainceau* scrolls that are flowered with 'Venus' roses and 'Apollo' sunflowers. The Herculanium pattern, of these 'Sacrifical Vases' featured amongst the bronze 'furniture and vessels' illustrated in Giovanni Antonio Bayardi's *Le Antichità di Ercolano Exposte*, Vol. 6, Naples, 1767 p. 7. During the 1770s, the celebrated Rome-trained artist Jean-Guillaume Moitte (d.1810) was employed by the Parisian goldsmith Henri Auguste (d.1816) to translate the pattern for use as sideboard '*sceaux*' (see *Designing The Décor: French Drawings from the Eighteenth Century*, no. 121). Replicas of the antiquity were also manufactured by Messrs. Chiurazzi of Naples.

Anonymous draughtman for Giovanni Bayardi, a Roman sacrificial basin, Private Collection

162

A PAIR OF GEORGE II MAHOGANY LIBRARY BERGÈRES

CIRCA 1755, OF LOUIS XV STYLE

With close-nailed green and brown-striped silk upholstery, padded down-swept arms, on foliate-carved seat-rail, on cabriole legs with foliate cabochon feet with later brass castors, one castor lacking, one leg spliced, one chair with two later blocks, minor differences in construction consistent with a long suite, possibly originally with open show arms, one chair with solid side rails, slight losses to carving (2)

£30,000-50,000 US$62,000-100,000 €44,000-72,000

PROVENANCE:

Almost certainly supplied to Charles Powlett, 5th Duke of Bolton (d.1765), probably for his London house in Grosvenor Square and subsequently moved to Hackwood, Hampshire.
Probably thence by descent to the Lords Bolton at Hackwood and subsequently at Bolton Hall, Yorkshire.
Possibly two from the set of four bergères sold by the Rt. Hon Lord Bolton, Christie's London, 27th March 1965, lot 17.

The serpentined chairs, with Roman foliage clasped at the rail centres and corners, relate to 'French Easy Chair' patterns issued in the mid- 18th Century; while their reeded borders of conjoined scrolls relate in particular to Robert Manwaring's patterns in *Household Furniture in genteel Taste for the Year 1760*; and *The Cabinet and Chair-Maker's Real Friend and Companion*, 1765.

Four *bergères* of this pattern appear to have formed part of the drawing room furnishings of the mansion in Grosvenor Square, Mayfair introduced by Charles Powlett, 5th Duke of Bolton (d.1765) shortly before his death. Two pairs of bergeres from this suite were sold from Bolton Hall, Yorkshire by The Rt. Hon. Lord Bolton at Christie's London, 24th June 1965, lot 17. A pair, probably from that four were sold again, anonymously at Christie's London, 19 November 1992, lot 49 and offered again at Sotheby's London, 19 November 1993, lot 74. Confirmation that these chairs were from the same suite is provided by their variations in construction: one armchair was constructed in the solid, as is the case with the present pair. Three side chairs from the suite were sold by from the Estate of The 2nd Viscount Camrose, Christie's House Sale, Hackwood Park, 20-22 April 1998, lots 119 and 120. These side chairs also had variations in the construction of the side rails. There is therefore a strong possibility that the present pair of bergères are from one of the two pairs sold by Lord Bolton in 1965.

163

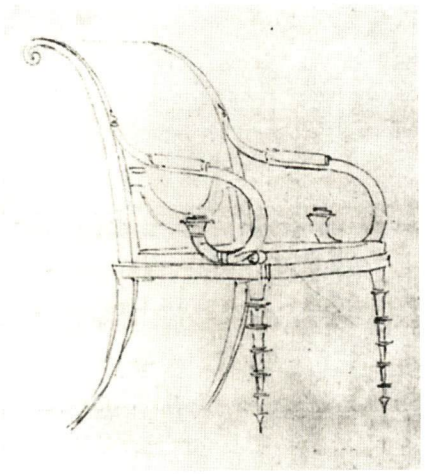
A PAIR OF DIRECTOIRE MAHOGANY CHAISES

CIRCA 1790, IN THE MANNER OF JACOB DESMALTER, AFTER A DESIGN BY CHARLES PERCIER

Upholstered in striped green and brown silk, the swept padded backs and padded seat on ring-turned legs, later blocks, both chairs with old repairs to the backs and each with a repair to one back leg, one chair with later metal supporting brackets to the underside of the back legs, the other chair with an old repair to the top of one front leg, some paterae carving replaced, one stamped '2197', the other '2198' (2)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

The chairs are designed in the French *'Antique'* manner, and with their Grecian scrolled backs and elegantly pillared legs in the Pompeian bronze fashion, relate to an armchair pattern invented for the celebrated *ébéniste* François-Honoré-Georges Jacob Desmalter (d.1814) by the architect Charles Percier (d.1838), co-author with Pierre-François-Léonard Fontaine (d.1853) of *Recueil de décorations intérieures*, 1801 (see D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle, 1795-1889: dictionnaire des ébénistes et des menuisiers*, Paris, 1989, p.283).



A drawing by Charles Percier of a closely related armchair.

164

A DIRECTOIRE MAHOGANY FAUTEUIL

CIRCA 1790, IN THE MANNER OF HENRI JACOB, AFTER A DESIGN BY CHARLES PERCIER

Upholstered in striped green and brown silk, the swept padded back above padded arms and seat on ring-turned legs, the top rail and back with old repairs, both arm terminals with old repairs, top of one leg with old repair, later blocks

£2,500-4,000

US$5,200-8,200
€3,600-5,700

The chair is designed in the French '*Antique*' manner, and with its Grecian scrolled backs and elegantly pillared legs in the Pompeian bronze fashion, relate to an armchair pattern invented for the celebrated *ébéniste* François-Honoré-Georges Jacob Desmalter (d.1814) by the architect Charles Percier (d.1838), co-author with Pierre-François-Léonard Fontaine (d.1853) of *Recueil de décorations intérieures*, 1801 (see D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle, 1795-1889: dictionnaire des ébénistes et des menuisiers*, Paris, 1989, p.283). With its compass-front, sunflowered rails and Grecian tablet cresting, it also relates to an armchair attributed to Georges Jacob's cousin Henri Jacob (d.1824), who ceased working in 1806 (see D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle, 1795-1889: dictionnaire des ébénistes et des menuisiers*, Paris, 1989, p.478).

165

A PAIR OF FRENCH ORMOLU-MOUNTED BLEU-DU-ROI POT-POURRI VASES AND COVERS

FIRST HALF 19TH CENTURY

Each with shallow domed cover and pine cone finial above a pierced frieze, with twin entwined serpent handles and spreading foliate socle on concave-sided plinths, on late 19th Century white marble bases with panels of scrolling foliage, one cover restored
11¼ in. (28.5 cm.) high (2)

£7,000–10,000

US$15,000–20,000
€11,000–14,000

Related Sèvres vase garnitures in apple-green porcelain were in the collection of Sir Philip Sassoon, sold Houghton, Christie's London, 8 December 1994, lot 37.

•166
A PAIR OF CONTINENTAL BLUE GLASS BOWLS AND COVERS
CIRCA 1900

The shallow bowls with everted petal rims, both bowls and covers with all over facet cutting, on short stems
7½ in. (19 cm.) high (2)

£500-800 US$1,100-1,600
€720-1,100

•167
A GILT-METAL MOUNTED BLUE GLASS TRUMPET VASE
CIRCA 1900

The mounts cast and chased as harebells and leaves on a pierced bulrush and foliate foot
19½ in. (49.5 cm.) high

£200-300 US$410-610
€290-430

•168
A PAIR OF CONTINENTAL BLUE GLASS VASES AND COVERS
20TH CENTURY

Oviform, cut with two bands of flutes to the lower half, on short stems and circular stepped feet
13¼ in. (33.5 cm.) high (2)

£1,000-2,000 US$2,100-4,100
€1,500-2,900

169

A PAIR OF CONTINENTAL BLUE GLASS MAGNUM DECANTERS

CIRCA 1900

Of tapering bell form, cut allover with tapering flutes, each enamelled and gilt to a medallion with pseudo armorial shield flanked by lions rampant above an indistinct motto, beneath a crown and drapery

13½ in. (34 cm.) high (2)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

•170
A VICTORIAN TURNED TREEN ORNAMENTAL URN
LATE 19TH CENTURY

With a Greek-key band of decoration on a fluted plinth and spreading base
9 in. (23 cm.) high

£700-1,000 US$1,500-2,000 €1,100-1,400

•171
A FRENCH FRUITWOOD URN AND COVER
MID-19TH CENTURY

In the Neo-Classical style, with ring handles
6¼ in. (16 cm.) high

£400-600 US$820-1,200 €580-860

•172
A GERMAN CARVED WALNUT CUP AND COVER
LAST QUARTER 19TH CENTURY

The domed cover with foliate carving and a later finial, the cup with a frieze of rustic and military figures supported by three bearded men, on circular base
13¾ in. (35 cm.) high

£1,500-2,500 US$3,100-5,100 €2,200-3,600

173

AN ITALIAN WALNUT ORNAMENTAL CENTREPIECE

EARLY 19TH CENTURY

The detachable upper section surmounted by a *flambeau* urn and with pierced sphere centred by a star, the pierced foliate carved lower section supported on scrolling foliate legs and spreading feet, the underside with old inventory label 'Dr E.F. no. 2418', lacking a central element

23 in. (58.5 cm.) high

£2,500-4,000 US$5,200-8,200 €3,600-5,700

PROVENANCE:

Purchased from Galerie J. Kugel, Paris.

174

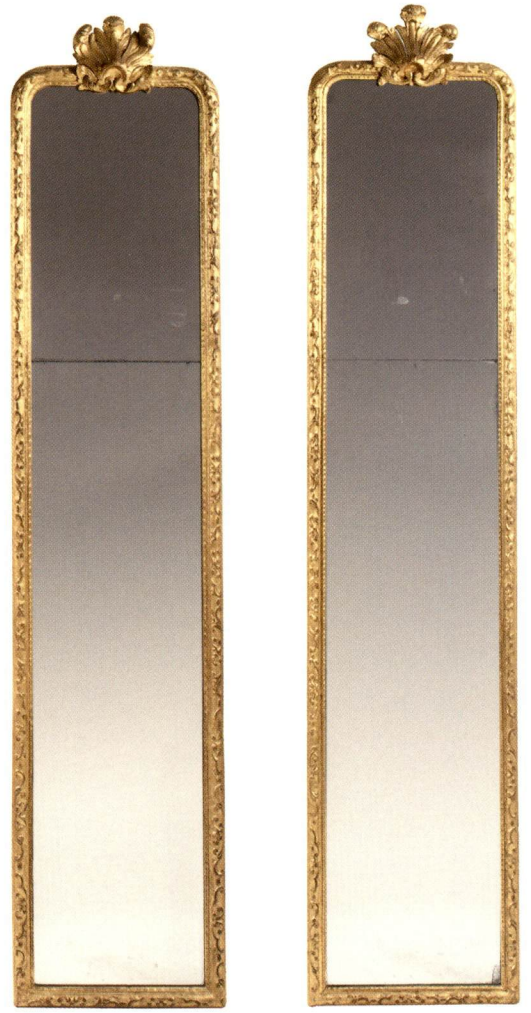
A FRUITWOOD AND BIRD'S-EYE MAPLE WATCH-STAND

FIRST HALF 19TH CENTURY, PROBABLY GERMAN

Of architectural form, the three-tiered tower with fluted dome, Ionic columns, pierced balustrade and vase finials on a stepped circular base

21¾ in. (55 cm.) high

£3,000-5,000 US$6,200-10,000 €4,400-7,200



175
A PAIR OF SIMULATED PORPHYRY PLASTER TABLE LAMPS ON SIMULATED MARBLE COLUMNS
20TH CENTURY

Modelled as standing Egyptian figures, with storm shades above, *verde antico* marble bases, each on a simulated marble column
The lamps - 44 in. (111.8 cm.) high overall
The columns - 39½ in. (100.5 cm.) high (4)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

•176
A PAIR OF FRENCH GILTWOOD PIER GLASSES
SECOND HALF 19TH CENTURY

Each with narrow divided rectangular plate surmounted by a foliate cresting within a running pattern frame, the reverse of one with the remains of a printed paper label, 'Lebrun 155, Faub. Saint-Honoré Paris No. 5158' and both inscribed 'C 5158' and 'Baron Gerlichy...2983' and 'DE RAVENEL', old repairs to crestings
75½ in. (192 cm.) high; 16½ in. (42 cm.) wide (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

177

A SET OF NINE GILT COMPOSITION WINDOW PELMETS AND NINE PAIRS OF WHITE COTTON CURTAINS

LATE 20TH CENTURY

The foliate and sea-scrolled decorated pelmets hung with tasselled fringes

The widest pelmet - 80 in. (203 cm.) wide, the others of a similar but smaller size

(27)

£3,000-5,000

US$6,200-10,000
€4,400-7,200

178
A PAIR OF SMALL SOFAS
BY MAISON SOSEGH, LATE 20TH CENTURY

Each upholstered in buttoned paisley cloth and red velvet with tasselled fringes
29½ in. (72.5 cm.) high; 56 in. (142 cm.) wide; 28in. (71 cm.) deep (2)

£2,500-4,000 US$5,200-8,200 €3,600-5,700

•*179
A NEAR PAIR OF CHINESE BLACK LACQUER OCCASIONAL TABLES
20TH CENTURY

20 in. (51 cm.) high; 20 in. (51 cm.) square (2)

£200-300 US$410-610 €290-430

•180
A PAIR OF FRENCH LACQUERED BRASS AND MAHOGANY ADJUSTABLE STANDARD LAMP TABLES
BY MAISON MEILLEUR, LATE 20TH CENTURY

Each with a yellow pleated silk shade above a galleried circular tray on tripod base, fitted for electricity
Approx. 51 in. (129.5 cm.) high (2)

£1,000–1,500 US$2,100–3,100
€1,500–2,200

Similar lamp tables were also produced by the prestigious firm Maison Toulouse. They specialised in the production of high-end decorative brass and ormolu furnishings and *objets d'art* during the second half of the 20th Century. The firm's list of clientele included the highly celebrated Baron de Redé. A man of impeccable taste, the Baron de Redé had a number of telescopic occasional tables, three of which were sold from his collection at *Hôtel* Lambert at Sotheby's, Paris, 17 March 2005, lots 112, 711 and 712. The inspiration for the tables' design may have derived from 18th Century telescope bases.

181

•181
A PAIR OF LACQUERED BRASS ADJUSTABLE STANDARD LAMPS
BY MAISON MEILLEUR, LATE 20TH CENTURY

Fitted for electricity
Approx. 46 in. (117 cm.) high (2)

£500–800 US$1,100–1,600
€720–1,100

182
A SET OF FOUR FRENCH LACQUERED BRASS AND MAHOGANY ADJUSTABLE STANDARD LAMP TABLES
BY MAISON MEILLEUR, LATE 20TH CENTURY

Each with a cream pleated silk shade above a galleried circular tray on tripod base, fitted for electricity
Approx. 51 in. (129.5 cm.) high (4)

£3,000–5,000 US$6,200–10,000
€4,400–7,200

•183
TWO PAIRS OF CRIMSON FLORAL SILK DAMASK CUSHIONS
THE DAMASK 19TH CENTURY

The fabric distressed; Together with two needlework seat covers, and five other various cushions
Various sizes (11)

£400-600 US$820-1,200 €580-860

•185
FOUR BEAUVAIS TAPESTRY CUSHIONS
THE TAPESTRY 19TH CENTURY

Variously depicting birds, flowerheads and foliage
Various sizes (4)

£1,200-1,800 US$2,500-3,700 €1,800-2,600

•184
NINE VARIOUS GROS-POINT FLORAL NEEDLEWORK CUSHIONS AND TWO PAISLEY- PATTERNED COTTON CUSHIONS
LATE 20TH CENTURY

Various sizes (11)

£400-600 US$820-1,200 €580-860

•186
FOUR GROS-POINT FLORAL NEEDLEWORK CUSHIONS
20TH CENTURY

17 in. (43 cm.) long (4)

£600-1,000 US$1,300-2,000 €870-1,400

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

187

ANTHELME-FRANÇOIS LAGRENÉE (FRENCH, 1774-1832)

Portrait of a gentleman on horseback, said to be the Russian architect Voronikhin in the grounds of Pavlosk Palace, with his wife and children

Signed 'Lagrenée' (lower left)
oil on canvas
21½ x 25¾ in. (54.6 x 65.4 cm.)

£20,000-30,000 US$41,000-61,000
€29,000-43,000

PROVENANCE:
Mr and Mrs Otto O'Méara
Their sale; Galerie Georges Giroux, Brussels, 15-17 October 1928, lot 92.
With Hazlitt, Gooden & Fox, London, 1984.

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Salon de l'Art russe ancien et moderne*, 1928, no. 174.

LITERATURE:
A. Chenevière, *Russian Furniture, The Golden Age, 1780-1840*, London, 1988, pl. 143.

A soldier, painter and miniaturist, Lagrenée visited Russia in 1823 and worked for Tsar Alexander I. Born in Paris, he exhibited at the Paris Salon between 1799 and 1831. The portrait is traditionally believed to be of the famous Russian architect Andrei Voronikin (d. 1814) depicted with his family in the park at Pavlovsk Palace. The temple seen on the far right of the painting is traditionally believed to be the Temple of Friendship, however there is no representation of the River Slavianka and the Temple is not built on a steep hill as represented here. Voronikin was commissioned by Maria Feodorovna to restore and furnish Pavlovsk Palace after a fire in 1803.

188

A PAIR OF GILT AND PATINATED BRONZE CANDLESTICKS

SECOND HALF 20TH CENTURY

Each modelled as an Atlas figure supporting a globe, foliate nozzle and glass storm shade, on a chamfered spreading plinth with bearded masks to the angles and foliate scrolls to the eared base

34½ in. (87.5 cm.) high (2)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

189

A LARGE ITALIAN ROSSO ANTICO MODEL OF THE SARCOPHAGUS FROM THE TOMB OF THE SCIPIOS

MID-19TH CENTURY

After the *Antique*, the lid with palm-scrolled ends, the front edge inscribed 'CORNELIVS. CN. F. SCIPIO', the main body Roman Doric entablature above the inscription

10 in. (25.5 cm.) high; 18¾ in. (47.5 cm.) wide; 7½ in. (19cm.) deep

£5,000-8,000 US$11,000-16,000
€7,200-11,000

The sarcophagus of Lucius Cornelius Scipio Barbatus, celebrated conqueror of the Etruscans in 298 BC was discovered in 1780 in the Tomb of the Scipios on the Appian Way, and later transported by Pius VI to Rome's Pio-Clementino Museum.

It is inscribed with Barbatus' epitaph:- 'Lucius Cornelius Scipio Barbatus, the son of Gnaeus, a courageous and wise man; he was a consul censor, and councillor in your country. He conquered Taurasia and Cisauna, in the Samnium, and subjugated the whole of Lucania, whence he brought back hostages'.

190

A RESTAURATION STEEL-MOUNTED AND PARCEL-GILT MEUBLE D'APPUI

CIRCA 1820-1840

The mottled-grey marble top above a pair of doors enclosing two later wooden shelves, within a trellis border, on a plinth base, the frieze formerly with removable panels, the carcase restored, with open grilles to the base for heating plates, later part-gilded, the marble inscribed to the underside 'PolySoux / La ?ueinere?'
41 in. (104 cm.) high; 42¼ in. (107 cm.) wide;
14 in. (35.5 cm.) deep

£15,000-25,000 US$31,000-51,000
€22,000-36,000

PROVENANCE:
Purchased from Thenadey, quai Voltaire, Paris.

•191
A LATE REGENCY MAHOGANY WRITING-TABLE
CIRCA 1820

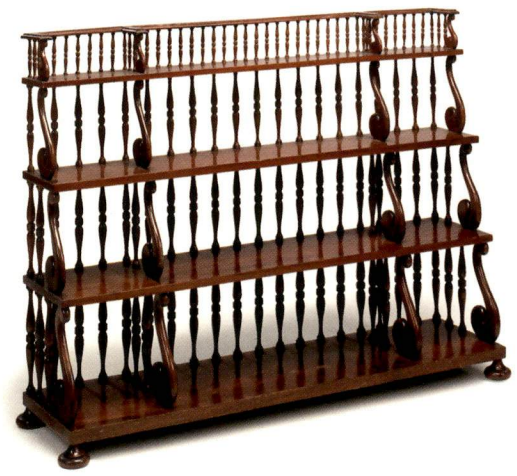
The later three-quarter pierced balustrade gallery above a later green velvet writing-surface with two frieze drawers on turned legs with brass caps and castors, restorations
34¼ in. (87 cm.) high; 36 in. (91 cm.) wide;
23½ in. (60 cm.) deep

£1,000–1,500 US$2,100–3,100 €1,500–2,200

•193
A LOUIS-PHILIPPE MAHOGANY AND SATIN-BIRCH INLAID CIRCULAR STOOL
CIRCA 1840

The gros-point floral needlework drop-in seat above a Vitruvian scrolled frieze on sabre legs
17 in. (43 cm.) diameter

£250–400 US$520–820 €360–570



•192
A COLONIAL PADOUK AND SIMULATED PADOUK FOUR-TIER GRADUATED OPEN BOOKSHELF
19TH CENTURY

With turned spindle galleries and scrolled supports on turned feet, later top-rail
35½ in. (90 cm.) high; 47½ in. (121 cm.) wide;
13½ in. (34.5 cm.) deep

£1,200–1,800 US$2,500–3,700 €1,800–2,600

•194
AN EARLY VICTORIAN MAHOGANY FENDER STOOL
CIRCA 1840

Upholstered with later *gros-point* floral needlework, on turned legs, possibly adapted in size
17½ in. (44.5 cm.) high; 45½ in. (115.5 cm.) wide;
10½ in. (26.5 cm.) deep

£400–600 US$820–1,200 €580–860

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

195

A PAIR OF GEORGE III EBONISED AND PARCEL-GILT MAHOGANY SERPENTINE WINDOW SEATS

CIRCA 1770, IN THE MANNER OF THOMAS CHIPPENDALE

With close-nailed red velvet upholstery, the out-swept ends and bowed seat above a husk-draped paterae carving, on cabriole legs headed with fluted fans, restorations to the legs, later blocks, redecorated

30½ in. (77.5 cm.) high; 47 in. (119.5 cm.) wide;
17½ in. (44.5 cm.) deep (2)

£10,000–15,000 US$21,000–31,000
€15,000–22,000

Such seats, armed in Roman 'triclinium' couch fashion, would have furnished drawing-room window-bays, and would have been upholstered to match festooned curtains, as appear in a 1770s architectural drawing by James Wyatt (d.1813) (J. Fowler and J. Cornforth, *English Decoration in the 18th Century*, London, 1986, fig. 13). Elegantly serpentined in the French manner, they relate to an engraved 'cabriolet' chair pattern of 1775 (T. Malton's, *Complete Treatise on Perspective*, pl. 33, fig. 131). Their design corresponds to that of blue damask-covered 'Window Stools' commissioned for Holme Hall, Yorkshire and invoiced in 1775 by the Cavendish Square 'upholder' Thomas Ward (d.1780), sold Sotheby's, London, 30 October 1969, lot 178.

The present window seats are similar to an example attributed to Thomas Chippendale, sold by the Earl of Harewood, Christie's London, 1 April 1976, lot 40. Thomas Chippendale is also recorded as supplying seat furniture comprising twelve armchairs and six window seats to Sir Robert Burdett, Bt., for Foremark Hall, Derbyshire, see *Chippendale Loan Exhibition*, Christie's London, 10, 13-16 November 1978, item 4, and 'Thomas Chippendale and Foremark Hall', Anthony Coleridge, *Furnitue History*, 1997, Vol.XXXIII., pp. 136-141.

196
A NORTH EUROPEAN ORMOLU, GILT-LEAD AND PATINATED BRONZE NINE-LIGHT CHANDELIER
EARLY 19TH CENTURY

The concave-sided shaped double corona surmounted by stars, above a lower circlet with Greek-key banding and anthemion mounts, hung with faceted drops, originally with glass dish, adapted for electricity, incorporating associated elements
32 in. (81.5 cm.) high

£6,000-9,000

US$13,000-18,000
€8,700-13,000

197

198

199

197
C. MOREILLE
(FRENCH, LATE 19TH CENTURY)
The invitation
oil on panel
24¾ x 31 in. (63 x 79 cm.)
£8,000-12,000 US$17,000-25,000
€12,000-17,000

198
C. MOREILLE
(FRENCH, LATE 19TH CENTURY)
The piano recital
Signed 'C. Moreille' (lower left)
oil on panel
17¼ x 21¾ in. (44 x 55 cm.)
£6,000-8,000 US$13,000-16,000
€8,700-11,000

199
J.J. THORELLE
(FRENCH, ACTIVE MID-19TH CENTURY)
Napoleon III and his family contemplating the achievements of their ancestor
Signed and dated 'Thorelle 1874.' (lower left)
oil on canvas
28¾ x 35¾ in. (75 x 91 cm.)
Painted in 1874
£15,000-20,000 US$31,000-41,000
€22,000-29,000

200

FOLLOWER OF ANTONIO CANALETTO

A view of the Piazzetta, Venice, looking South, with the Basilica of San Giorgio Maggiore beyond

oil on canvas

38 x 78 in. (96.6 x 198.1 cm.)

£60,000-80,000 US$130,000-160,000
€87,000-110,000

264,000

PARIS
CÉSAR

•201
A MAHOGANY AND BRASS ADJUSTABLE LAMP TABLE
LATE 20TH CENTURY

With an octagonal tray, on tripod support, fitted for electricity
61 in. (151 cm.) high maximum

£400-600 US$820-1,200
€580-860

•202
A PAIR OF BLACK AND GILT-JAPANNED LAMP TABLES
LATE 20TH CENTURY, PROBABLY BY VAUGHAN

Each with a pleated fringed silk shade above a circular glass-topped tray with pierced gallery on concave triform platform base
52 in. (132 cm.) high (2)

£800-1,200 US$1,700-2,500
€1,200-1,700

•203
NINE FOLDING OCCASIONAL TABLES
LATE 20TH CENTURY

Consisting of a set of five mahogany and beech examples, a pair of beech examples, and a pair of burr-veneered and beech examples
20 in. (51 cm.) high; 15¾ in. (39.5 cm.) wide;
13¾ in. (35 cm.) deep and similar (9)

£300-500 US$620-1,000
€440-720

•204
A PAIR OF MAHOGANY ADJUSTABLE LAMP TABLES
20TH CENTURY

Each with a pleated and fringed silk shade, on an adjustable shaft, engraved 'Dreyfus registered Bridgelien / Paris, London, New York', above a shaped tray with four supports, on foliate-carved cabriole legs and claw and ball feet, fitted for electricity
60 in. (152.5 cm.) maximum height (2)

£1,200-1,800 US$2,500-3,700
€1,800-2,600

•205
A PAIR OF CHARLES X MAHOGANY CHAISES DE BUREAU
CIRCA 1830

Each with close-nailed green leather upholstery, the curved top-rail above a shaped splat and rounded seat, on turned legs, restorations and old repairs (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•206
A MATCHED PAIR OF FRENCH MINIATURE BERGÈRES
ONE MAHOGANY CIRCA 1800,
THE OTHER BEECH 20TH CENTURY

Each with close-nailed green leather back, arms and seat, the baluster toprails carved with foliage upon ring-turned tapering legs, variations in construction, the top rail of the mahogany example with old repair, later blocks
19 in. (48.5 cm.) high; 20 in. (51 cm.) wide;
19 in. (48.5 cm.) deep (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

•207
A PAIR OF RESTAURATION MAHOGANY SIDE CHAIRS
CIRCA 1820, POSSIBLY MUSICIAN'S CHAIRS

Each with a low-bar back above close-nailed red cut velvet seats on sabre legs, all feet spliced (2)

£500-800 US$1,100-1,600
€720-1,100

•208
ATTRIBUTED TO MARIA SPILSBURY TAYLOR
(LONDON 1776-1820 DUBLIN)

Group portrait of a lady and gentleman and their son, with a spaniel, in an interior

oil on canvas
23½ x 19 in. (59.6 x 48.2 cm.)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

Maria Taylor was the daughter of Jonathan Spilsbury, an engraver. She exhibited at the Royal Academy between 1972 and 1794, and again between 1799 and 1808. She moved to Ireland after her marriage to John Taylor in 1809, and exhibited at the Hibernian Society in 1813 and 1814. For further information on the artist see C. Yeldham, 'A Regency Artist in Ireland: Maria Spilsbury Taylor (1776-1820)', *The Journal of the Irish Georgian Society*, VIII, 2005, pp. 187-219.

209
ANTONY ZWILLING (FRENCH, B. 1875)

The Officers' Mess

Indistinctly signed and dated 'A. Zwilling 1894' (lower left)
oil on canvas
24¾ x 30¾ in. (63 x 78 cm.)
Painted in 1894.

£3,000-5,000 US$6,200-10,000
€4,400-7,200

210

JOHANNES ROSIERSE (DUTCH, 1818-1901)

A family in a lamp-lit interior

oil on panel

22½ x 28 in. (57 x 71.2 cm.)

£7,000–10,000

US$15,000–20,000
€11,000–14,000

This is a particularly fine example of the work of Johannes Rosierse, who is best known for his paintings of figures by lamplight or candlelight, many of which are exhibited in Dutch public collections. In this picture the light of the gas-lit lamp casts a warm glow on the family, who are gathered around a table set for coffee. The figure of a maid standing in the doorway, outlined by the light of a single candle, is a recurring motif in Rosierse's œuvre.

Rosierse was born, lived and died in Dordrecht. He was inspired and influenced by the work of an earlier Dordrecht painter, Godfried Schalcken (1643-1706), who is admired for his dexterity in reproducing the effects of candlelight.

However, by the inclusion of a gas-lit lamp as the central focal point of the composition, Rosierse has elaborated on the example set by Schalcken and made the scene contemporary. This picture shows the artist's mastery of producing the effect of artificial light as well as candlelight.

211

PETRUS KIERS (DUTCH, 1807-1875)

A family gathered around a lamplit table

Signed and dated 'P. Kiers fect Amsterdam/1854' (lower left)
oil on canvas
24¼ x 28¾ in. (61.5 x 73 cm.)

£5,000-7,000 US$11,000-14,000
€7,200-10,000

A student of the Royal Academy of Arts in Amsterdam, Keirs excelled at painting interiors lit by candlight and landscapes by moonlight. He was married to the genre painter, Elisabeth Alida Haanen.

212

•212
DANISH SCHOOL (19TH CENTURY)

Interior of a nursery

pencil and watercolour
8⅛ x 13¼ in. (21 x 37 cm.)

£2,000-4,000 US$4,100-8,200 €2,900-5,700

213 (part)

•213
PHILIBERT-LOUIS DEBUCOURT (1755-1832)

Les Visites; and *L'Orange or 'Le moderne jugement de Paris'* (Portalis et Béraldi 22)

Etchings and aquatint printed in colours, 1800, with additional hand colouring, on laid paper, published by *Mesdames de Nouveautés*, Paris, with wide margins, laid to the backboard, generally in good condition, framed
Image - 30.4 x 41.3 cm.; Sheet - 35 x 46.8 cm. (average)
Together with '*Un Rève*' after Antoine Borel (1743- after 1810), mixed method engraving in colours, circa 1800, on sturdy wove, with wide margins (3)

£400-600 US$820-1,200 €580-860

214 (part)

•214
DAY AND SON, LITHOGRAPHERS

Recollections of the Great Exhibition of 1851 (Abbey 246. 4-5, 10-11, 13, 19-21)

Eight lithographs, 1851, from the set of 25, with extensive hand colouring heightened with gum arabic, on wove paper, published by Lloyd Brothers, London and Simpkin Marshall, London, printed to the sheet edges, mounted on card as issued, in very good condition, framed
Image 28.5 x 37.7 cm. (8)

£1,500-2,500 US$3,100-5,100 €2,200-3,600

LITERATURE:
J. R. Abbey, *Scenery of Great Britain and Ireland*, London, 1952, pp. 162-3.

One of the wonders of the Victorian Age, The Great Exihibition was a celebration of modern industrial technology and design. Housed in the purpose built Crystal Palace, designed by Joseph Paxton in 1851, it was visited by over six million people. The present lot shows illustrations for the following exhibits:
The Ivory Throne, after Goodall; *Part of the Fine Arts Court*, after Michael; *The Furniture Court, No.1*, after Wilson; *The Furniture Court, No. 2*, after Dolby; *The Indian Court and Elephant Trappings*, after Goodall; *Part of the Russian Court*, after Pidgeon; *Part of the Turkish Court*, after Goodall; *View of the North Transept*, after Absolon

215

215
FRÉDÉRIC DELANOË
(FRENCH, 1800-1870)

A lady seated in an elegant interior, wearing a black silk dress

Signed 'F. de Lanoë.' (lower right)
oil on canvas
21¾ x 18 in. (55.4 x 46 cm.)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

Delanoë exhibited at the Salon de Paris from 1822 to 1838. In 1835 he was appointed Professor of drawing at the *College de Pontlevoy*. It was a post he held until 1846, during which time he executed a number of frescoes in the Chapel.

216 No Lot

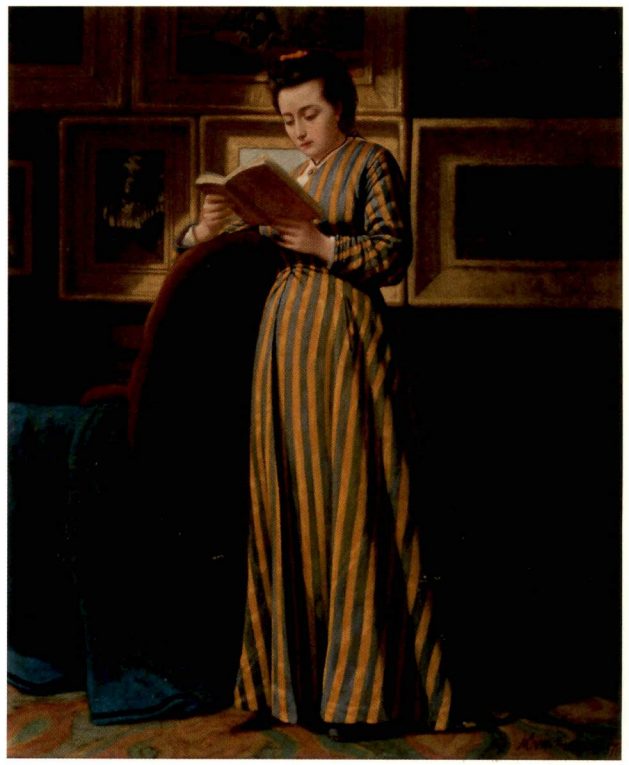
217
MICHAEL VAN ALPHEN
(BELGIAN, B. 1840)

A lady reading in a picture gallery

Signed and dated 'M. van Alphen. 1870' (lower right)
oil on canvas
18 x 15¼ in. (45.6 x 38.8)
Painted in 1870.

£2,500-3,500 US$5,200-7,200
€3,600-5,000

PROVENANCE:
Anonymous sale; Christie's, London, 3 October 1980, lot 12.



217

•218
A PAIR OF GILT AND PATINATED BRONZE ATLAS FIGURES
20TH CENTURY

Each modelled supporting a bronze sphere, on *rouge griotte* marble plinths and bases
17¼ in. (44 cm.) high (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

219
A LOUIS XIV BRONZE FIGURE OF ATLAS
EARLY 18TH CENTURY

The figure modelled supporting an associated late 19th century armillary sphere, later mounted on a serpentine marble plinth
27 in. (68.5 cm.) high overall

£8,000-12,000 US$17,000-25,000
€12,000-17,000

PROVENANCE:
Purchased from Galerie J. Kugel, Paris, 1980.

•220
A PAIR OF VICTORIAN GILTWOOD AND GILT COMPOSITION MIRRORED WALL BRACKETS
SECOND HALF 19TH CENTURY

The tapering body decorated with ram's masks and bell-flower swags terminating in associated foliate aprons, the mirror plates probably not original, minor losses and old repairs
35 in. (89 cm.) high; 11 in. (28 cm.) wide (2)

£1,500-2,500 US$3,100-5,100 €2,200-3,600

221
A PAIR OF FRENCH GILTWOOD AND COMPOSITION OVAL WALL DISPLAYS
THE MIRROR FRAMES MID-19TH CENTURY,
THE BIRDS EARLY 20TH CENTURY AND ASSOCIATED

Each mounted with nine stuffed bird specimens on branches issuing from a parcel-gilt porcelain half vase, with mirrored back plates and domed glass fronts, one cracked, parts associated, the birds including (facing left) a green finch, a kingfisher, a golden oriel, a brambling, a house sparrow, a budgie, and (facing right) a bee-eater, a starling, a blue budgie, a chaffinch, a hawfinch, a parokeet
22 in. (56 cm.) high (2)

£3,000-5,000 US$6,200-10,000 €4,400-7,200

PROVENANCE:
The Hôtel de Faucigny-Lucinge, Rue Marbeuf, Paris.

222

AN ITALIAN WALNUT, MARQUETRY AND PARCEL-GILT MIRROR

19TH CENTURY

With two plates, the top plate arched, within a fielded frame inlaid with scallop shells, the back inscribed 'Haut and Lebrun' and with a printed paper label 'Lebrun 155, Faub. Saint-Honoré, Paris', re-gilt

65½ in. (166 cm.) high; 47¾ in. (123 cm.) wide

£3,000-5,000 US$6,200-10,000 €4,400-7,200

223

TWO MATCHED FRENCH ORMOLU CHENETS

ONE PROBABLY REGENCE EARLY 18TH CENTURY,
THE OTHER SECOND HALF 19TH CENTURY

Each modelled with a cherub holding aloft a salamander born on Juno's peacock, with a further cherub recling on a jar, the gadrooned bow-ended rectangular bases and scrolling feet applied with stylised scallop clasps, variations to the chasing, re-gilt
18½ in. (47 cm.) high; 11 in. (28 cm.) wide;
25 in. (63.5 cm.) deep (2)

£5,000-8,000 US$11,000-16,000
€7,200-11,000

PROVENANCE:
Purchased from Antiquaire Kraemer, Paris, circa 1973.

These two chenets of the same model were originally designed to be in a pair with a second model not included here. The second model is designed with a cherub born on Jupiter's eagle holding aloft a sunburst, with a further cherub seated on a globe.

•224
A CHARLES X RED TÔLE PEINTE AND PARCEL-GILT OIL LAMP
CIRCA 1830

The later domed etched glass shade above a cylindrical column on a rectangular stepped plinth, redecorated, later adapted for electricity
26 in. (66 cm.) high

£1,000–1,500 US$2,100–3,100 €1,500–2,200

225
A PAIR OF CHARLES X GILT-BRONZE MOUNTED PATINATED OIL LAMPS
CIRCA 1830

Each with later etched domed glass shade within a vine and grape cast band above a columnar shaft with engine-milled capital on a square stepped plinth, repatinated, adapted for electricity
31 in. (79 cm.) high (2)

£2,500–4,000 US$5,200–8,200 €3,600–5,700

•226
A PAIR OF FRENCH BRASS AND MAHOGANY TABLE LAMPS
LATE 19TH CENTURY

Modelled as fluted columns on square bases, pleated green silk shades
17½ in. (44.5 cm.) high overall (2)

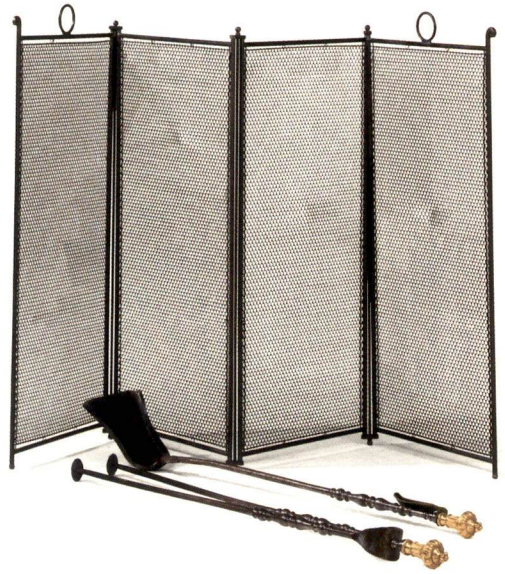
£700-1,000 US$1,500-2,000
€1,100-1,400

PROVENANCE:
Madeleine Castaing.

•228
A PAIR OF GILT-METAL TABLE LAMPS
MID-20TH CENTURY

Modelled as tassles, adapted for electricity
16 in. (40.5 cm.) high overall
Together with a brass table lamp, 20th century, with an adjustable arm — 16in. (40.5 cm.) high (3)

£300-500 US$620-1,000
€440-720



•227
A SET OF LOUIS XVI ORMOLU AND POLISHED STEEL FIRE-TONGS AND A SHOVEL
LATE 18TH CENTURY

Each with a fluted and foliate cast handle; Together with a four-fold blackened wire mesh spark guard by Maison Meilleur, late 20th Century, and a pair of brass-mounted mahogany bellows
The fire tools - 31½ in. (80 cm.) long (4)

£300-500 US$620-1,000
€440-720

•229
A DUTCH FRUITWOOD AND EBONISED BUCKET
MID-19TH CENTURY

With a brass swing handle and shaped body
12 in. (30 cm.) high; 11¾ in. (29.5 cm.) diameter

£500-800 US$1,100-1,600
€720-1,100

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

230

SIR JOHN EVERETT MILLAIS, BT., P.R.A. (1829-1896)

Forlorn; or 'I am never merry when I hear sweet music' (The Merchant of Venice, Act V, Scene 1)

signed with monogram and dated 'JEM 1888' (lower left)
oil on canvas
42¼ x 36½ in. (107.5 x 92.5 cm.)

£70,000-100,000 BT

US$150,000-200,000
€110,000-140,000

PROVENANCE:

Brought with another painting from Millais by Charles Wertheimer for a total of 2,000 guineas.
General H. Hopkinson, and by descent to H.L. Hopkinson; his sale, Christie's, London, 10 May 1907, lot 118, as 'Jessica' (460 gns to Wallis).
Anonymous sale; Sotheby's Belgravia, 1 October 1979, lot 30.
Anonymous sale; Sotheby's, London, 8 June 1993, lot 28.

EXHIBITED:

London, New Gallery, 1888, no. 99.

LITERATURE:

H. Blackburn (ed.), *Grosvenor Notes*, London, 1888, p. 37, illustrated.
Times, 1 June 1888, p. 13.
Athenaeum, 2 June 1888, p. 700.
M.H. Spielmann, *Millais and His Works*, Edinburgh and London, 1898, p. 177, no. 303.
J.G. Millais, *The Life and Letters of Sir John Everett Millais*, London, 1899, vol. II, p. 484.

Hovering somewhere between a formal portrait and a literary subject, *Forlorn* belongs to a class of picture that Millais produced from time to time. Another good example is *'Oh! that a dream so sweet...'* of 1872, sold in these Rooms on 13 November 1993 (lot 111) and included in the current Millais exhibition at Tate Britain (no. 87). Both pictures are clearly portraits as distinct from literary narratives, yet they were not commissioned, represent unidentified models, and are literary only in the sense that a quotation is adopted for the title in an attempt to reinforce the picture's primary purpose of invoking a certain mood. *'Oh! that a dream so sweet...'*, which, according to the critic M.H. Spielmann, shows a young woman 'who has awakened to disillusionment', takes its title from Thomas Moore's *Lalla Rookh* (1817), an orientalist romance set in ancient India which not only provides an appropriate literary tag but is in keeping with the model's dark complexion and exotic dress. In *Forlorn* the approach is much the same. Indeed, here too there seems to be a link between the model's colouring and the choice of quotation, a line spoken by Shylock's daughter Jessica in the last act of *The Merchant of Venice*. When the picture was sold at Christie's in 1907 it was in fact called *Jessica*, as if it was a straightforward account of Shakespeare's character in the manner of T.F. Dicksee or W.P. Frith. As well as upsetting the delicate balance of the original concept, this did violence to the iconography; for while the model's dress of crimson brocade might be described as vaguely 'Venetian', the heavily-wooded landscape background could hardly be less reminiscent of the lagoons.

Millais himself sometimes laid greater stress on the literary dimension, giving his models more specific roles and more strikingly period costume. This was his strategy, for instance, in *Stella* (Manchester Art Gallery) and *Vannessa* (Sudley House, Liverpool), portrayals of Jonathan Swift's two heroines exhibited at the Royal Academy respectively in 1868 and 1869. This whole group of works, moreover, may be seen as a sub-section of the 'fancy pictures' of which he was such a keen exponent during his later career. A whole room is devoted to this genre in the current Millais exhibition. As it happens, the examples chosen are all to do with childhood. That, after all, is the area in which he excelled in popular estimation, and where he is most clearly perceived as reviving an idiom that Gainsborough and Reynolds had explored before him in accordance with Englightenment notions of children's innocence. But the survey could well have been broadened to embrace pictures like *Forlorn*, in which grown-ups masquerade as literary figures or personifications of abstract values. For here too, of course, there were eighteenth-century precedents. If Reynolds had painted his niece as 'Simplicity', so he had his adult sitters as Hebe, St Cecilia or the Tragic Muse. Besides, as Alison Smith observes in the catalogue of the Tate exhibition, 'it is significant that (Millais) took to (fancy pictures) at a time when he was developing a more painterly style in emulation of past masters such as Reynolds and Thomas Gainsborough'. This is as true of *Forlorn* or *'Oh! that a dream so sweet...'* as it is of *Cherry Ripe* or *Bubbles*.

Forlorn was one of two pictures that Millais showed at the inaugural exhibition at the New Gallery in 1888. At incredible speed the Gallery had been built in Regent Street the previous winter to perpetuate the ideals of the Grosvenor Gallery, which by general consent had been lowering its standards as a result of its owner's financial embarrassment. The picture had a mixed reception from the press. F.G. Stephens, once Millais' fellow Pre-Raphaelite Brother and now the veteran critic on the *Athenaeum*, admitted that 'the painter's indomitable skill imparts a certain charm to (the) conception'. On the whole, however, he was disappointed, commenting, presumably with inside knowledge, that the artist had 'yielded unwisely to the requests of friends' in deciding to submit the work. The *Times* was more upbeat, referring to the picture as a 'brilliant sketch', although it objected to what it saw as a discrepancy between title and image. 'Though the title implies a story of unhappiness, there is little in the face that suggests it, and in fact it is plain that the picture has only been painted as an opportunity of dealing with a pretty face and with a wealth of crimson draperies'.

The picture was bought from Millais by the dealer and collector Charles J. Wertheimner, presumably a relation (brother?) of Asher Wertheimer, whose family portraits by Sargent are so familiar in Tate Britain. Charles, who handled a number of works by Millais, including *Cherry Ripe* (1879) and the landscape *Christmas Eve* (1887), had a gallery in New Bond Street and a house in Connaught Place. His portrait was painted by Millais in 1888 (Palais de Tokyo, Paris), and a companion portait of Mrs Wertheimer joined it in 1891 (sold in these Rooms 2 November 1990, lot 289). Later the family, like the Asher Wertheimers, would be painted by Sargent.

A letter from Millais to his wife, dated 2 August 1888, in which he mentions having received Wertheimer's payment for *Forlorn*, is in the Pierpont Morgan Library, New York.

231
AFTER ELISABETH-LOUISE VIGÉE-LE BRUN
Self-Portrait, half-length, in a blue dress and red sash, with a white headdress
oil on canvas
23 x 16¼ in. (58.4 x 41.8 cm.)

£2,500–4,000 US$5,100–8,100 €3,600–5,700

After the picture in the Accademia di San Luca, Rome.

•232
CHARLES-JEAN GUERARD (ACTIVE 1817)
Le Petit Trianon, Versailles: Vue du Château, and *Vue d'une Partie du Hameau*
Lithographs with extensive hand colouring, circa 1820, heightened with gum arabic, on laid paper, published by Noël Aimé & Cie., with wide margins, in gilt frames with ornate *verre églomisée* bearing titles in gold above and below
Image 24.8 x 32.8 cm., Sheet 33.5 x 39.5 cm. (average)
In Restauration gilt-composition frames (2)

£1,500–2,500 US$3,100–5,100 €2,200–3,600

•233
FRENCH SCHOOL, EARLY 19TH CENTURY
Portrait of Sophie de Surmont, half-length, wearing a bonnet; and a Portait of Lucie de Surmont, half-length, wearing a bonnet and a gold earring
with inscriptions 'SOPHIE DE SURMONT. SOEUR DE LA MARQUISE D'ESSERTAUX.' (1) and LUCIE DE SURMONT. MARIÉE A PAUL.ALEXIS.JOSEPH.HERTS. SEIGNEUR DE LA BLANCARDERIE. SOEUR DE LA MARQUISE D'ESSERTAUX.' (2) on the mounts
coloured chalks, heightened with white, oval
6⅜ x 5 in. (162 x 127 mm.) a pair (2)

£1,000–1,500 US$2,100–3,100 €1,500–2,200

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

234
FIRMIN MASSOT (1766-1849)

Portrait of John Archer, half-length, in a white shirt, with a dog by his side; and Portrait of Madame Auguste Rosset, née Anna Archer, aged 8, half-length, in a white dress, a yellow ribbon in her hair, holding an apple branch

oil on board, circular
6½ in. (16.6 cm.) diameter — a pair (2)

£20,000-30,000 — US$41,000-61,000
€29,000-43,000

The sitters, who were born in 1792 and 1794 respectively, are two of three children of William James Archer, of Oujounet near Rolle, Canton de Vaud in Switzerland, and his wife Jeanne Elise Harnsgacher de Dordagnij. Anna married Auguste Antoine Theophile Rosset in April 1818. William James' will mentions a property in London occupied by a man named Mr. T. Bowness who is identified only as a merchant in an 1811 London Directory. This may suggest that William James was from a London commercial background, who moved to Switzerland on marrying Jeanne Elise.

Born in Geneva in 1766, Firmin Massot moved to Coppet in 1794, in order to escape the turbulent effects of the French Revolution, with Jacques Necker, former French Minister of Finance under Louis XIV. Necker introduced him to Lausanne society and Massot soon built up a strong clientèle. The present pair of portraits, which date to 1802, or early 1803, would have been executed on Massot's return to Geneva, when he was also receiving commissions to paint portraits of leading society figures; aristocratic foreign visitors, including the Polish Zamoyski and Czartoryski families; and even the Empress Josephine Bonaparte (in 1812).

235

WILLIAM JOSEPH SHAYER (SOUTHAMPTON 1788-1879)

'Confidence', a celebrated American trotter performing a match in harness

Signed and dated 'W J Shayer / 1840' (lower left)
oil on canvas
18 x 24 in. (45.8 x 61 cm.)

£6,000-8,000

US$13,000-16,000
€8,700-11,000

PROVENANCE:
With Thomas Agnew & Sons Ltd., London.

The celebrated trotter *Confidence* was bought by Louis Bonaparte in New York for 750 guineas, and later presented by him to the Duke of Richmond. Unbeaten throughout his career, he won his final match over two miles across Sunbury Common on 18th October 1839 in 5 minutes 39 seconds. *Confidence* was also painted by John Frederick Herring, Sen.

•236
AN AUSTRIAN GILT AND PAINTED STRIKING LAMP CLOCK
EARLY 19TH CENTURY

In the Grecian revival style and modelled as a classical oil lamp, surmounted by a ram's-headed cornucopia, on spreading foot, with white enamel Arabic dial and blued steel hands, with modern Swiss eight day key-less wind movement
13¾ in. (35 cm.) high

£2,000-3,000 US$4,100-6,100 €2,900-4,300

(interior)

•237
AN ITALIAN WHITE MARBLE TAZZA
MID-19TH CENTURY

Centred by a Medusa mask, the stiff-leaf carved body with twin lion masks, on a fluted spreading socle and square porphyry base
6¾ in. (17 cm.) high; 10¾ in. (27.5 cm.) diameter

£2,000-4,000 US$4,100-8,200 €2,900-5,700

•238
A PAIR OF CONTINENTAL GILT AND MOUNTED SHELL BIRDS
STAMPED LALE, 20TH CENTURY

Each nautilus shell with an open work foliage and grotesque monster rim and applied with 'gem-set' mounts, chased with feathers, on a textured oval base with a palmette rim, *marked underneath and stamped 925 Sterling*
13 in. (33 cm.) high (2)

£1,500-2,000 US$3,100-4,100 €2,200-2,900

239

A PAIR OF DIRECTOIRE ORMOLU-MOUNTED WHITE MARBLE EWERS

CIRCA 1795

The open spouts cast with scrolling foliage above ovoid bodies with bands of trailing foliage and leaf-clasped socles on square bases, later replaced socles

13½ in. (34.5 cm.) high (2)

£5,000-8,000 US$11,000-16,000
€7,200-11,000

240

A PAIR OF CHARLES X ORMOLU AND BRONZE RHYTON LAMPS

CIRCA 1825

With later glass globe shades and chimneys, one globe lacking, adapted for electricity

31 in. (78.7 cm.) high overall (2)

£4,000-6,000 US$8,200-12,000
€5,800-8,600

PROVENANCE:

Purchased from Galerie Camoin, quai Voltaire, Paris.

Serving as decorative vase garnitures for hearth mantelpieces, these gold-enriched bronze lamps, evoke the Roman adage, '*Sine Baccho et Cerere frigit Venus*', while also reflecting the imperial Roman style promoted by the Italian architect G. B. Piranesi's *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichiti,* Rome, 1778, and the engraved oeuvres of the French architects C. Percier and P. Fontaine Percier. The oil-lamps' glass celestial-orbs are raised on altar-plinths issuing from oil-vase 'rhytons' that are buttressed by triumphal palm-flowered acanthus. The stepped altar-plinths of these bacchic ram-headed 'horns of plenty' bear *bas-relief* tablets, that recall the harvest deities Bacchus and Ceres with their display of wine-krater vases festooned by beribboned fruit and flowers.

241

A GERMAN BRASS-MOUNTED MAHOGANY PEDESTAL DESK

CIRCA 1800-1820

The superstructure with three-quarter brass gallery fitted with six drawers above a sliding surface and a dummy triple-drawer fall front enclosing a baize-lined writing surface; the interior lacking two drawers, above three drawers and a cupboard door on turned feet

44½ in. (113 cm.) high; 57¼ in. (145.5 cm.) wide; 28 in. (71 cm.) deep

£10,000-15,000 US$21,000-31,000
€15,000-22,000

242

A NAPOLEON III LACQUERED BRASS BILLIARD LIGHT

CIRCA 1860

The part-spirally turned foliate-clasped baluster shaft with sphere terminal issuing two long branches with dragon masks and two short scrolling foliate branches, all with oil reservoirs, adapted for electricity, later globular glass shades and chimneys
43 in. (109 cm.) high; 59 in. (150 cm.) wide

£4,000-6,000 US$8,200-12,000
€5,800-8,600

PROVENANCE:
Purchased from André Higgins, Paris.

243
A REGENCY MAHOGANY BERGÈRE
CIRCA 1820, ATTRIBUTED TO GILLOWS

Upholstered in buttoned green leather, on reeded legs, with brass caps and castors

£4,000-6,000 US$8,200-12,000
€5,800-8,600

The comfortably upholstered library-fireside bergère reflects the robust early 19th Century French/Grecian fashion, and has flowered paterae embellishing its Ionic-scrolled 'triclinium' arms, while 'Pan' reeds wrap its sunk-tablets and urn-capped columnar legs. It typifies the George IV fashion, driven by the Wyatt dynasty of architects through Messrs. Gillows of London and Lancaster, who supplied related 'Rutland' patterned 'Good Easy Chairs' for the library at Hackwood, Hampshire in 1813. See a pair sold at Christie's House sale, Hackwood, 20-22 April 1998, lot 55.

•244
AN EARLY VICTORIAN ROSEWOOD STOOL
CIRCA 1840

The *gros-point* floral needlework on spiral-turned legs with brass caps and castors
15 in. (38 cm.) high; 43 in. (109 cm.) wide; 22½ in. (57 cm.) deep

£700-1,000 US$1,500-2,000
€1,100-1,400

•245
A PAIR OF MID-VICTORIAN OAK EASY ARMCHAIRS
CIRCA 1860

Each upholstered in buttoned stripped green velvet on lotus carved cabriole legs with brass caps and castors, the caps stamped 'Cope's Patent' (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•246
TWO GREEN CUT-VELVET AND YELLOW FLORAL SILK DAMASK UPHOLSTERED EASY ARMCHAIRS
LATE 19TH CENTURY

One with mahogany legs, the back leg repaired, the other with ebonised legs, with one repaired back leg (2)

£1,500-2,500 US$3,100-5,100 €2,200-3,600

•247
A GREEN CUT-VELVET HOME ENTERTAINMENT UNIT
LATE 20TH CENTURY

24¾ in. (62.5 cm.) high; 21¼ in. (54 cm.) wide; 16¼ in. (41 cm.) deep

£200-400 US$410-820 €290-570

Not illustrated

•248
A BUTTONED FLORAL-PATTERNED GREEN VELVET TWO-SEATER CHESTERFIELD SOFA
BY MAISON SOSEGH, LATE 20TH CENTURY

70 in. (178 cm.) wide

£1,500-2,500 US$3,100-5,100 €2,200-3,600

249

A BIEDERMEIER MAHOGANY, HAREWOOD AND SATINWOOD SECRETAIRE-CABINET

CIRCA 1830

The upper section with a pierced gallery above a door enclosing a drawer flanked by white marble pilasters and short drawers, with a green velvet-lined slide above a fall-front enclosing a fitted interior above two long drawers on tapering legs, with ivory key escutcheons, the gallery with minor damage

79 in. (201 cm.) high; 41 in. (105 cm.) wide; 18¾ in. (47.5 cm.) deep

£4,000-6,000

US$8,200-12,000
€5,800-8,600

PROVENANCE:

Purchased from Juan Portela Antiques, Paris.

250
ATTRIBUTED TO CONSTANT TROYON (FRENCH, 1810-1865)
Two tethered hounds, one drinking water, in a landscape; and Two tethered hounds, one sitting, in a landscape
oil on canvas
38 x 51¾ in. (96.5 x 131.5 cm.) a pair (2)

£30,000-50,000 US$62,000-100,000
€44,000-72,000

Constant Troyon is best known for his paintings of animals, of which the present pair of pictures is a fine example. He was closely associated with the artists of the Barbizon school, although his success lay in his widely admired pictures of animals rather than landscapes.

Troyon spent his childhood at the Sèvres porcelain manufactory, where his parents worked as decorators of porcelain. His training in porcelain painting appears to be the only formal training he received, but Troyon's reputation as an artist was firmly established by the mid-nineteenth century. He had received five medals at the Paris Salon, and in 1855 he was invited to be a judge at the World Exhibition. Emperor Napoleon III was one of his patrons.

It was during this decade that Troyon made the first of many visits to his friend Loisel, who ran a kennel in Touraine. The hounds of the kennel were to become a recurring subject in his painting. Both in technique and in treatment of the subject matter, these pictures represent Troyon's break with the romanticism of the tradition of French animal pictures established in the eighteenth century by Jean-Baptiste Oudry (1686-1755).

Contemporary critics noted the technique with which Troyon applied paint as 'touches séparées', thickly applied touches of paint that he did not blend together. This technique was later admired by Impressionist painters such as Eugène Boudin and Claude Monet.

Most significantly, as evidenced in the present pictures, Troyon's hounds were painted in the spirit of Barbizon realism. The first picture shows a gangly young hound tethered to an older hound for training. The older hound looks into the distance with an alert eye, whilst the young hound is distracted by other sights and scents. In the second picture, the hound in the foreground pauses to scratch his shoulder.

•251
MAUD EARL (1864-1943)
A Dandie Dinmont
signed and dated 'Maud Earl/1936' (lower right)
oil on board
20 x 18¼ in. (50.8 x 46.3 cm.)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

Maud Earl was taught by her father, the well-known animal artist George Earl. Prolific and much sought after, she exhibited widely in England and painted many of the most important dogs of her day, including those belonging to Queen Victoria. She never worked from photographs, preferring instead to paint what she saw. She sketched the general anatomy of the dog with chalks before embarking on capturing the character of the animal in oils.

•252
W. E. MARSHALL (B. 1899)
The head of a Terrier
inscribed 'W. E. Marshall/Wilton Villa/.... Yard/London' (on a label on the reverse)
oil on board
11¼ x 11¼ in. (28.5 x 28.5 cm.)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

PROVENANCE:
With F. L. Pettman, Ltd, Margate.

•253
AUGUSTE DUJARDIN (B.1847)
The head of a dog
signed and dated 'A Dujardin/1927' (lower right)
oil on canvas
18 x 15 in. (45.7 x 38 cm.)

£800-1,200 US$1,700-2,500 €1,200-1,700

•254
JAMES RICKS (EXH. 1880-1894)
A Tibetan Spaniel
signed and dated 'J. Ricks/ 1910' (lower right)
oil on canvas
14 x 16 in. (35.6 x 40.6 cm.)

£700-1,000 US$1,500-2,000 €1,100-1,400

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•255
HENRY CROWTHER (1905-1939)
Kwe Li of Inglenook, a Pekingese
signed, dated and inscribed 'H Crowther/ 1922/ Kwei Li of Inglenook.' (lower left; lower centre)
oil on canvas
14 x 18 in. (25.6 x 45.7 cm.)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

•257
HENRY CROWTHER (1905-1939)
T San Ta To, a Pekingese
signed and dated 'H.Crowther/ 1928' (lower left); and further inscribed 'T san.ta.to.' (lower centre)
oil on canvas
12 x 15 in. (30.5 x 38.1 cm.)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

•256
WILLIAM WALLS (1860-1942)
A Pekingese on a red cushion
signed and dated 'W. Walls/ 194★' (lower right)
oil on canvas
18 x 24 in. (45.7 x 61 cm.)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•258
A.M. BARBAM, CIRCA 1931
Four Pekingese dogs in a basket
Signed and dated 'A.M.Barbam 1931' (lower right)
watercolour heightened with white, laid down on card
13 x 18¾ in. (33 x 47.9 cm.)

£600-900 US$1,300-1,800 €870-1,300

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

259

A GEORGE II GILTWOOD OPEN ARMCHAIR

CIRCA 1740, LATER ARMS

Upholstered in close-nailed red velvet with foliate-carved down-swept arm terminals above a serpentine seat-rail, centred with a foliate spray, on foliate-carved cabriole legs and scroll feet, the arms added in the 19th Century, re-gilt

£4,000-6,000 US$8,200-12,000 €5,800-8,600

This 'Chippendale' chair, serpentined in 'French Easy Chair' fashion with cupid-bows, is enriched with reed-banded Roman foliage issuing from bubbled and wave-scrolled trusses. It relates closely to that of mahogany and damask upholstered side-chairs, that were supplied *en suite* with 'Roman' sideboard-tables for the banqueting Saloon of Hagley, Worcestershire and commissioned by Sir George Lyttleton, 5th Bt. and 1st Baron Lyttleton of Frankley (d.1773) (see side-chair and table illustrated O. Brackett, *Thomas Chippendale*, London, 1925 pls. 17 and 32). William Vile and John Cobb, George III's court cabinet-makers and St. Martin's Lane neighbours of Thomas Chippendale, supplied a similar set of side-chairs to the Hon. John Damer at Came House. These were invoiced in 1761 as: '10 good mahogany Back stool chairs with carv'd feet, stuft and covered with Damask and finish'd compleat with Burnish nails for 23 pounds (see R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, p.52; and A. Oswald, 'Came House, Dorset - II', *Country Life*, 27 February 1953, p. 574, figs. 7 & 8). A pair of the Hagley chairs were sold 'Property of the Viscount Cobham' in these Rooms on 14th June 2001, lot 40.

260

A LARGE GILT-BRASS MOUNTED GREEN BRECCIA MARBLE VASE AND COVER

LAST QUARTER 19TH CENTURY

Of baluster form, the cover with a foliate finial and pierced neck, the body with ribbon-tied foliate mounts and zoomorphic, on a waisted socle and square base
23 in. (58.5 cm.) high

£4,000-6,000 US$8,200-12,000 €5,800-8,600

PROVENANCE:
Purchased from Mallett, London.

261 262

•261
A LARGE ITALIAN SIENA MARBLE AND ALABASTER OBELISK
MID-19TH CENTURY

Of typical form, with a fluted base inset with a panel of dark-green rough cast marble, some elements possibly associated
39 in. (99 cm.) high

£2,000-4,000 US$4,100-8,200 €2,900-5,700

•262
A MAHOGANY TULIPWOOD AND AMARANTH OBELISK
EARLY 20TH CENTURY

Of typical form, with an ivory parquetry band and Egyptian style characters to the base
37 in. (94 cm.) high

£800-1,200 US$1,700-2,500 €1,200-1,700

263
A BIEDERMEIER BIRD'S-EYE MAPLE AND PART-EBONISED SIDE TABLE
EARLY 19TH CENTURY, POSSIBLY RUSSIAN

The breakfront black marble top on tapering legs, the central leg wrapped with a serpent, terminating in paw feet, the central leg apparently original, the marble with old repairs and a plugged hole
39½ in. (100 cm.) high; 27 in. (68.5 cm.) wide;
22½ in. (57 cm.) deep

£5,000-8,000 US$11,000-16,000 €7,200-11,000

PROVENANCE:
Purchased from Mallett, London, *circa* 1982.

•264
A PAIR OF CHINESE EXPORT CAMPAGNA VASES AND COVERS
LATE 18TH CENTURY

Each urn with elongated key-fret handles and pedestal feet, decorated in blue enamels and gilt with scattered flower sprays, with moulded circular medallions to each side in iron-red and gilt with European landscapes, the domed covers surmounted by models of Charity, damages and old repair
16¾in. (42.5cm.) high (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•265
A CHINESE EXPORT 'MEISSEN-STYLE' SILVER-MOUNTED CIRCULAR TUREEN AND COVER
18TH CENTURY

With fan shaped handles, domed cover, the finial encased in a silver foliate mount, painted in coloured enamels and gilt with cartouches of European merchants trading on a shore before boats, alternating with further panels in puce and *en grisaille* with birds, flowers and river landscape scenes, silver casing to the cover and bowl, damages and old repair
11in. (28cm.) wide, including handles
Impressed marks to silver casing

£600-1,000 US$1,300-2,000 €870-1,400

•266
A PAIR OF DERBY ICEPAILS AND COVERS
CIRCA 1815-20, IRON-RED MARKS

Decorated in gilt with scrolling foliage, with acorn finials and titled views, one with *Windsor* and *In Italy*, the other *Near Haddon, Derbyshire* and *In Holland*
10¾ in. (25.5 cm.) high (2)

£2,000-4,000 US$4,100-8,200 €2,900-5,700

LITERATURE:
John Twitchett, *Derby Porcelain*, (London, 1980) pl. 299.

267
A BERLIN (K.P.M) OVIFORM TWO-HANDLED VASE
CIRCA 1850, BLUE KPM, EAGLE AND SCEPTRE MARK, IRON-RED KPM AND ORB MARK AND MALLET SYMBOL

Of *Französische* form, the flared neck gilt with berried laurel and applied with two matt-gilt *Greifenkopfhenkeln*, the front painted with a seated figure of Athena, an eagle beside her and a banner titled 'SUUM CUIQUE' above marshal trophies, with attributes representing monarchy, religion and the arts nearby above a stiff oak leaf and papyrus border, the foot with bands of geometric ornament, square base
26¾ in. (68 cm.) high

£6,000-8,000 US$13,000-16,000 €8,700-11,000

The figure of Athena is accompanied by a banner which bears the Grecian principle of justice, made famous by Marcus Tullius Cicero, *'Justitia suum cuique distribuit'*, and translating as 'Justice renders everyone his due'.

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

268

AN EMPIRE ORMOLU AND TÔLE PEINTE STRIKING PENDULE À CERCLES TOURNANTES

LÉPINE, PARIS, NO.4544, EARLY 19TH CENTURY

Modelled as a simulated porphyry and green-painted pedestal and vase, entwined with a snake, the plinth inset with a detachable ormolu panel depicting amorini emblematic of the sciences, the vase with revolving enamel chapter rings and the snake indicating the time, the eight day twin barrels movement housed in the plinth and driving the rings above, with countwheel strike, the column with apertures for regulating the pendulum (lacking) and adjusting the rings, signed on the back plate *Lépine/H.r de L'Imp.ce Paris/No.4544*; decoration refreshed
22¼ in. (57 cm.) high

£5,000-8,000 US$11,000-16,000 €7,200-11,000

This gilt-enriched mantel-clock is conceived in the late 18th Century manner to celebrate Love's triumph and 'sacrifices at Love's altar in Antiquity'. Apollo's pythian serpent marks the hour on an urn-capped sacred altar, that is formed from a truncated pagan column japanned in *trompe l'oeil* Egyptian porphyry. Its stepped altar plinth bears a golden *bas-relief* of studious genii celebrating the sun-deity Apollo's Mt. Parnassus role as leader of the Muses of the Arts and Sciences. The present clock can probably be attributed to the Place des Victoires clockmaker Pierre Claude Raguet (d.1810), who succeeded to the workshops of his father-in-law Jean-Antoine Lépine (d.1814) in 1784, whereafter he signed his clocks 'Lépine' and began numbering them from No. 4000. He was later appointed '*Horloger*' to Empress Josephine.

269

A BRASS-MOUNTED, PARCEL-GILT MAHOGANY D-SHAPED SIDE CABINET

20TH CENTURY, POSSIBLY INCORPORATING SOME EARLIER ELEMENTS

The mottled sienna marble top above a pair of doors hung with green silk behind brass lattice, between fluted angles headed with lion's mask ring handles, on turned legs with gilt paw feet
33 in. (84 cm.) high;
50½ in. (128 cm.) wide;
17 in. (43 cm.) deep

£4,000-6,000 US$8,200-12,000 €5,800-8,600

•270
A VICTORIAN IVORY, EBONY AND ROSEWOOD CANDLESTICK
LAST QUARTER 19TH CENTURY, POSSIBLY ANGLO-INDIAN

The beaded drip-pan above a stylised Greek-key shaft, on a square-section base
4¼ in. (11 cm.) high

£400-600 US$820-1,200 €580-860

272
A CHINESE IVORY MODEL OF A TEMPLE
LATE 19TH CENTURY

Formed of three tiers, with figures, the underside with inscribed character mark, minor losses and restorations
12 in. (30.5 cm.) high

£3,000-5,000 US$6,200-10,000 €4,400-7,200

PROVENANCE:
Purchased from Peter Zervudachi, Galerie du Lac, Vevey, Lake Geneva.

A related fortress model in bone is illustrated C.L. Lloyd, *Arts and Crafts of Napoleonic and American Prisoners of War 1756-1816*, Woodbridge, 2007 (p. 104).

•271
AN ANGLO-INDIAN IVORY AND SADELIWORK WATCHSTAND
WESTERN INDIA, CIRCA 1880

Of architectural form
11⅝ in. (29.5 cm.) high overall

£500-800 US$1,100-1,600 €720-1,100

PROVENANCE:
Purchased from Peter Zervudachi, Galerie du Lac, Vevey, Lake Geneva.

A similar watchstand featured one the stand of Framjee Pestonjee Bhumgra at the 1889 Paris Universal Exhibiton (Amin Jaffer, *Furniture from British India and Ceylon: a catalogue of the collections in the Victoria and Albert Museum and the Peabody Essex Museum*, London, 2001, fig. 130).

•273
TWO ORNAMENTALLY-TURNED IVORY AND ROSEWOOD FILES
EARLY 20TH CENTURY, PROBABLY FRENCH

The smaller case containing a turned helix ornament
8¼ in. (21 cm.) and 4½ in. (11 cm.) high (2)

£200-300 US$410-610 €290-430

•274
A GILTWOOD MINIATURE DAYBED
LATE 19TH/EARLY 20TH CENTURY, POSSIBLY GERMAN

The *gros-point* needlework depicting dragons, bears and butterflies and inscribed 'Mr Wu' and 'Mlle Fifi', the foliate-carved frieze on down-swept legs headed with carvings of dogs, one leg repaired
34 in. (86.5 cm.) wide

£500-800 US$1,100-1,600
€720-1,100

•276
A FRENCH BEECHWOOD DOG-BASKET
EARLY 20TH CENTURY

Upholstered in crimson chenille, on turned legs
31½ in. (80 cm.) wide

£500-800 US$1,100-1,600
€720-1,100

•275
A PAIR OF GROS-POINT FLORAL NEEDLEWORK CIRCULAR STOOLS
BY MAISON SOSEGH, LATE 20TH CENTURY

Each with tasselled fringes and castors (2)

£800-1,200 US$1,700-2,500
€1,200-1,700

•277
A NAPOLEON III BANQUETTE
CIRCA 1870

Later upholstered in *gros-point* floral needlework and crimson velevt with tasselled fringes on ebonised legs with castors

£1,500-2,500 US$3,100-5,100
€2,200-3,600

PROVENANCE:
Madeleine Castaing.

•278
W. J. OPHELIA BILLINGE, CIRCA 1910

A Wheaten Terrier

Signed and dated 'W.J. Ophelia Billinge-/ January 1910-'
oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£800-1,200 US$1,700-2,500
€1,200-1,700

•280
DANISH SCHOOL (19TH CENTURY)

A Maltese dog with two red pompoms

oil on canvas
15½ x 12¼ in. (39.3 x 31.2 cm.)

£800-1,200 US$1,700-2,500
€1,200-1,700

This picture of a Maltese dog evokes the words of the Latin poet Martial (*ca.* 40-102 AD). His *Epigram* 1.109 is about the Maltese dog Issa, who is more dear to her owner than anything or anyone else.

•279
VALENTINE THOMAS GARLAND (1868-1914)

The head of a Terrier

Signed and dated 'Valentine T Garland/ 1894' (lower left)
oil on canvas
13¾ x 12¼ in. (35 x 31.1 cm.)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

Garland was a painter of animal and genre subjects, working in both oil and watercolour. He was the son of the artist Henry Garland of Winchester. He exhibited many works at the Royal Academy betwen 1868 and 1914, as well as at the Suffolk Street Galleries and at the Royal Institute of Painters in Watercolours.

•281
ENGLISH SCHOOL, LATE 19TH CENTURY

The head of a Terrier

oil on canvas
16 x 20 in. (40.6 x 50.8 cm.)

£800-1,200 US$1,700-2,500
€1,200-1,700

•282
H. BAERT, 19TH CENTURY
A dog on a red velvet fauteuil
Signed and dated 'H. Baert 1852' (lower left)
oil on panel
21½ x 28 in. (54.6 x 71.2 cm.)
Painted in 1852.

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•284
ENGLISH SCHOOL (LATE 19TH CENTURY)
A St. Bernard with a Shih Tzu and a mouse
oil on panel
9⅝ x 12 in. (24.4 x 30.4 cm.)

£300-500 US$620-1,000 €440-720

•283
ENGLISH SCHOOL, 20TH CENTURY
A sleeping Greyhound
oil on panel
7½ in. x 11⅞ in. (19.2 x 30 cm.)

£400-600 US$820-1,200 €580-860

285
LUCY WALLER, 19TH CENTURY
Three Terriers on a red sofa
signed and dated 'Lucy Waller 1889' (lower left)
oil on canvas
24 x 42⅛ in. (61 x 107 cm.)

£3,000-5,000 US$6,200-10,000 €4,400-7,200

Few biographical details are known about Lucy Waller. She painted a wide variety of pure-bred dogs, and exhibited at the Royal Society of British Artists between 1840 and 1852.

•286
FRENCH SCHOOL, 19TH CENTURY
Phalènes on red cushions
oil on canvas
13 x 16¼ in. (33 x 41 cm.)

a pair (2)

£1,000–1,500

US$2,100–3,100
€1,500–2,200

The Phalène is an older, rarer breed of Papillon. The Papillon is named for its 'butterfly' ears, whilst the Phalène has droopy ears that are more reminiscent of the 'moth'. Phalènes are depicted alongside their owners in paintings by Old Masters such as Titian and Mignard, but by the 19th Century they were rare and cherished enough to merit portraits of their own.

•287
ENGLISH SCHOOL, 20TH CENTURY
The heads of two gundogs
oil on board
10 x 15 in. (25.4 x 38 cm.)

£300–500

US$620–1,000
€440–720

•288
ENGLISH SCHOOL, 19TH CENTURY
A Terrier
oil on canvas, in a painted circle
18½ x 18½ in. (47 x 47 cm.)

£600–800

US$1,300–1,600
€870–1,100

289

A PAIR OF GEORGE III TERRESTRIAL AND CELESTIAL GLOBES

BY CARY, THE TERRESTRIAL GLOBE DATED MARCH 1ST, 1806, THE CELESTIAL GLOBE DATED MARCH 1ST, 1799

The terrestrial globe labelled 'CARY'S NEW TERRESTRIAL GLOBE, EXHIBITING The Tracks and Discoveries made by CAPTAIN COOK; Also those of CAPTAIN VANCOUVER on the NORTH WEST COAST of AMERICA; And M. DE LA PEROUSE, on the COAST OF TARTARY. TOGETHER With every other Improvement collected from Glorious Navigators to the present time. Made & Sold by J. & W. Cary, Strand, March 1st 1806. London'

The celestial globe labelled 'CARY'S New and Improved CELESTIAL GLOBE, ON WHICH Is carefully laid down the whole of the STARS AND NEBULAE Contained in the ASTRONOMICAL CATALOGUE of the Rev.d Mr. WOLLASTON, F.R.S. Compiled from the Authorities of FLAMSTEED, DE LAD CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL, MASKELYNE &c. With an extensive number from the Works of Mifs Herschel. The whole adapted to the year 1800, and the Limits of each Constellation determined by a Boundary Line. Made & Sold by J. & W. Cary, No. 181 Strand, Mar.1, 1799.'

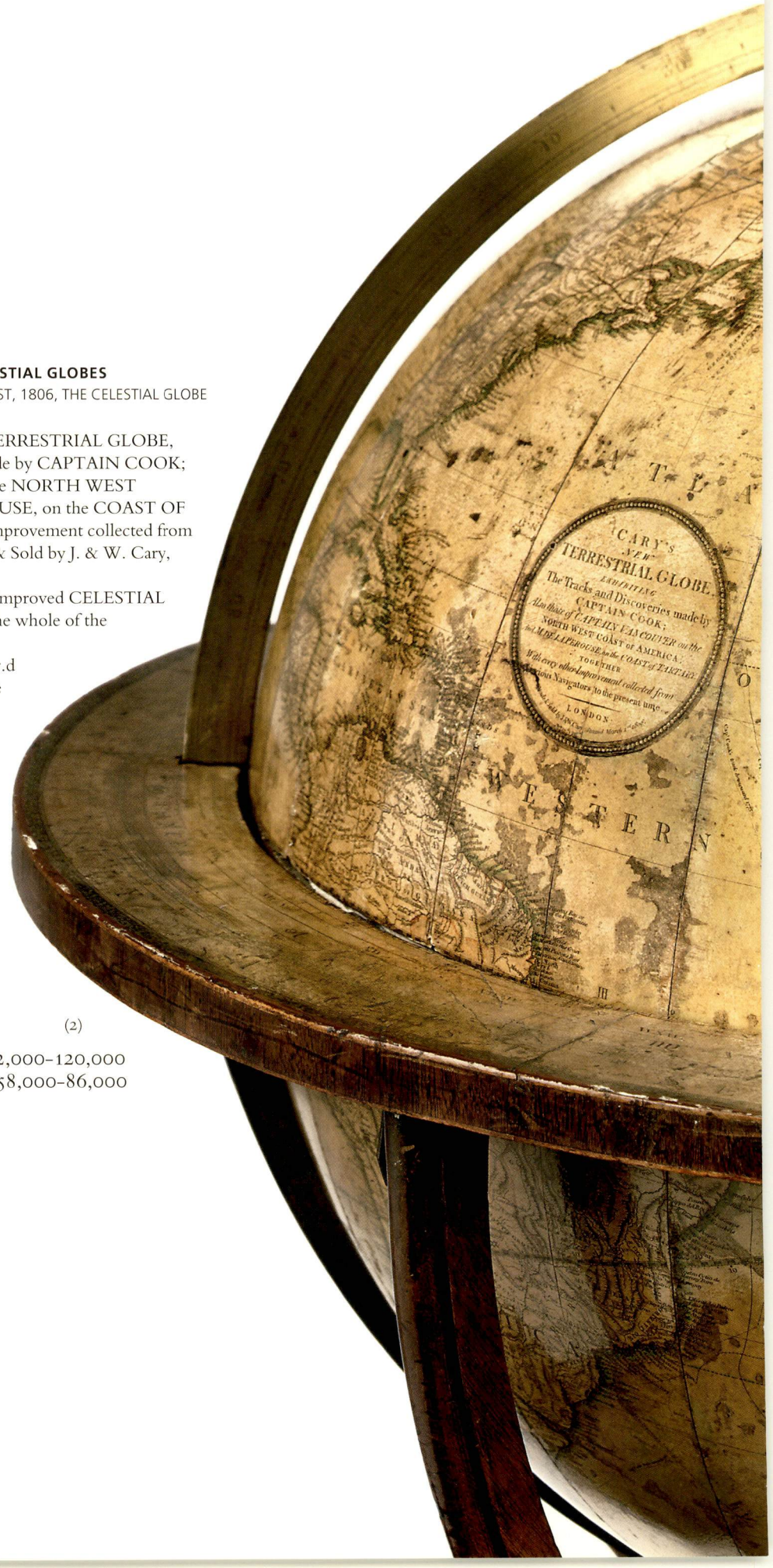
On mahogany stands, one leg of the terrestrial stand replaced, two feet spliced, restorations to the supports, the stand of the celestial with one leg spliced, lacking compass stretchers

The globes - 22 in. (56 cm.) diameter; the overall height - 45½ in. (116 cm.) (2)

£40,000-60,000

US$82,000-120,000
€58,000-86,000

PROVENANCE:
Purchased from Mallett, London.



•290
A PAIR OF GILT-BRASS MOUNTED CUT-GLASS TABLE LAMPS
SECOND HALF 20TH CENTURY

Each with a hobnail cut campagna urn on waisted socles and circular plinth base, with ivory pleated silk shades
18 in. (46 cm.) high (2)

£400-600 US$820-1,200 €580-860

•292
A PORTUGUESE ROSEWOOD STOOL
SECOND HALF 19TH CENTURY

The drop-in seat upholstered in green velvet, above a shell-carved frieze, on cabriole legs, one leg repaired

£500-800 US$1,100-1,600 €720-1,100

•291
A SET OF STEEL AND ORMOLU FIRE-TONGS AND MATCHING SHOVEL
19TH CENTURY

Together with a blackened iron and mesh four-fold spark-guard by Maison Meilluer, late 20th Century and a pair of gilt repoussé bellows
Fire tongs - 28 in. (71 cm.) long (4)

£300-500 US$620-1,000 €440-720

•293
A REGENCY BRASS-MOUNTED MAHOGANY PLATE BUCKET
CIRCA 1815, POSSIBLY IRISH

With swing handle and reeded body
17½ in. (43 cm.) high excluding handle

£700-1,000 US$1,500-2,000 €1,100-1,400

•294
A LOUIS XVI WHITE MARBLE AND ORMOLU SMALL STRIKING MANTEL CLOCK
BINSSE, NANTES, CIRCA 1780

With vase surmount flanked by pineapple finials, above silk-backed pierced half columns to the sides, the breakfront plinth inset with foliate mounts, the white enamel Roman and Arabic dial signed *Binfse/A NANTES*, pierced and chased ormolu hands, the eight day movement with twin barrels, silk suspension and countwheel strike on bell
12½ in. (32 cm.) high

£2,000-3,000 US$4,100-6,100 €2,900-4,300

295
A PAIR OF FRENCH ORMOLU CHENETS
19TH CENTURY

Depicting chinoiserie figures amongst scrolling foliage, re-gilt
12 in. (30 cm.) high (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•296
A PAIR OF FRENCH GILT-BRONZE MOUNTED VARIAGATED PINK MARBLE TABLE LAMPS
LATE 19TH / EARLY 20TH CENTURY

Each of urn shape, with spirally-fluted necks and waisted socles on square section bases, with height-adjustable pleated and fringed cream silk shades
19 in. (73.5 cm.) high (2)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•297
A PAIR OF GILTWOOD MODELS OF GRIFFINS
PROBABLY 18TH CENTURY

Modelled seated on their haunches, re-gilt
9¼ in. (23.5 cm.) high; 15¼ in. (38.7 cm.) wide;
9¼ in. (23.5 cm.) deep (2)

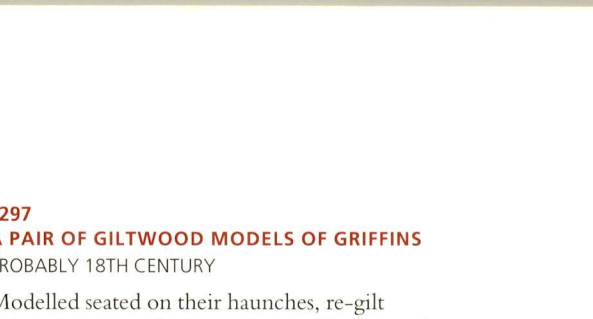
£2,000-3,000 US$4,100-6,100
€2,900-4,300

PROVENANCE:
Purchased from Mallett, London.

•298
AN ITALIAN GILTWOOD PELMET CARVING
CIRCA 1840

The pole entwined with a foliate carved scroll, old repairs;
Together with two French giltwood wall carvings, mid-19th Century, re-gilt, one centred by a pierced foliate and acorn roundel, the other with scrolling foliage, replaced elements
54 in. (137 cm.) long;
The French carvings - 27½ in. (70 cm.) long (3)

£800-1,200 US$1,700-2,500
€1,200-1,700



•299
A PAIR OF AUSTRIAN PARCEL-GILT WOOD SPHINXES
EARLY 19TH CENTURY, POSSIBLY VIENNESE

Modelled in relief with plumed headresses
17 in. (43.2 cm.) high; 11½ in. (29.2 cm.) wide;
2½ in. (6.4 cm.) deep (2)

£600-1,000 US$1,300-2,000
€870-1,400

PROVENANCE:
Purchased from Etienne Levy, Paris.

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

300

AN IBERIAN GILTWOOD AND PAINTED MIRROR

FIRST HALF 18TH CENTURY

The later rectangular plate bordered by a raised field of scrolling foliage and marbelised camels surmounted by scallop shell cresting on a cross-hatched ground flanked by blackamoor figures and hippocamps, the apron with a later foliate spray, redecorated

41 in. (104 cm.) high; 42 in. (107 cm.) wide

£4,000-6,000 US$8,200-12,000 €5,800-8,600

PROVENANCE:

Formerly in the collection of Violet Tréfusis (d.1972), daughter of Alice Keppel. Possibly from her Florentine villa or La Tour de St. Loup de Naud, France.

Purchased from Galerie Kugel, Paris, circa 1975.

LITERATURE:

S. Roche (trans. C. Duckworth), *Mirrors*, Paris, 1956, and London, 1957, figs. 131 and 132.

A shell-crowned and reed-enriched cartouche, celebrating Love's triumph and the Element of Water, encloses the rectangular frame, which displays jewelled tablets of *trompe l'oeil* marble and foliate shells bound by gadrooned reeds in the spandrels. Native figures perch on the trussed, wave-scrolled and ribbon-banded pilasters of the cartouche, which is incised with lozenged trellis, evoking Rome's Temple of Venus, and supported by chimerical hippocamps, celebrating the triumph of the water-deity Neptune.

•301
A GERMAN EMPIRE BRASS-MOUNTED MAHOGANY TRIPOD TABLE
CIRCA 1810

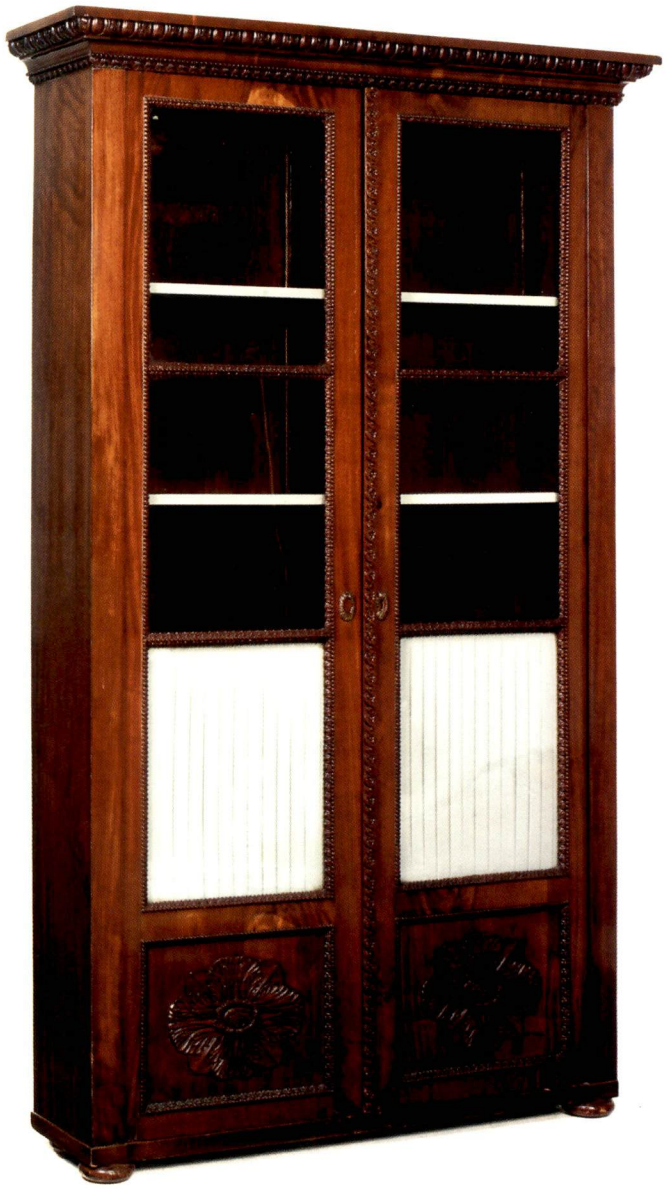
With a white marble top on a reeded column and three splayed legs, with paw feet
25 in. (63.5 cm.) high; 21 in. (53.5 cm.) wide;
14 in. (35.5 cm.) deep

£2,000-3,000 US$4,100-6,100
€2,900-4,300

302
A FRENCH ORMOLU-MOUNTED AMARANTH BUREAU PLAT
CONSTRUCTED USING AN 18TH CENTURY CARCASE IN THE EARLY 20TH CENTURY

The serpentine gilt-tooled green leather-lined top above three frieze drawers, on cabriole legs terminating in gilt sabots
30¼ in. (77 cm.) high; 55 in. (139.5 cm.) wide;
27 in. (68.5 cm.) deep

£3,000-5,000 US$6,200-10,000
€4,400-7,200



•303
A LOUIS-PHILIPPE MAHOGANY BIBLIOTHÈQUE
CIRCA 1840

The moulded cornice carved with foliate egg-and-dart above a pair of panelled glazed doors with foliate and beaded borders, the lower panels centred by foliate sunflowers on flat bun feet, restorations
85 in. (216 cm.) high; 53 in. (134.5 cm.) wide;
13 in. (33 cm.) deep

£2,000-3,000 US$4,100-6,100
€2,900-4,300

304
A GERMAN ORMOLU AND BRASS-MOUNTED MAHOGANY SIDE CABINET
CIRCA 1800

The three-quarter pierced brass gallery above a frieze drawer with two doors below enclosing two drawers on square tapering legs and gilt sabots
44½ in. (113 cm.) high; 29½ in. (75 cm.) wide;
17 in. (43 cm.) deep

£3,000-5,000 US$6,200-10,000
€4,400-7,200

305

A PAIR OF GEORGE III ROSEWOOD TUB BERGÈRES

CIRCA 1800

Each upholstered in buttoned green velvet with waisted backs on turned legs with brass caps and castors, one chair with one front leg replaced, both chairs with brass plaques to the underside inscribed 'This chair belonged to Admiral Lord Nelson at Merton Place, Surrey and bought in March 1951 at Lord Nelson's Sale' (2)

£3,000-5,000 US$6,200-10,000 €4,400-7,200

PROVENANCE:

By repute Admiral Lord Nelson, Merton Place, Surrey.
Sold Christie's London, 12th November 1998, Lot 94 where purchased by the present owner.

Both chairs bear 1951 labels stating that they came from Merton Place, Surrey, which was being enlarged by the architect Thomas Chawner (d. 1851) for Admiral Lord Nelson at the time of his death at the Battle of Trafalgar in 1805 (J. Russell, *Nelson and The Hamiltons*, 1972, pp. 437-8 and 446).

Rear Admiral Horatio, Lord Nelson

•306
A COLLECTION OF TWENTY-FIVE WEDGWOOD BLACK BASALT OVAL PORTRAIT RELIEFS
LATE 19TH CENTURY

After the *Antique*, each named and stamped to the reverse 'WEDGWOOD', including Cassius, Epicurus and Socrates, mounted in gilt-brass frames
3 in. (7.5 cm.) overall and similar (25)

£2,000-4,000 US$4,100-8,200
€2,900-5,700

•307
AN ITALIAN ROSSO ANTICO MODEL OF THE SARCOPHAGUS FROM THE TOMB OF THE SCIPIOS
MID-19TH CENTURY

The lid with palm-scrolled ends and centred by a bust of Scipio, the front edge inscribed 'CORNELIVS. CN. F. SCIPIO', the main body Roman Doric entablature above the inscription, on a grey granite base
10 in. (25.5 cm.) high; 12½ in. (32 cm.) wide; 5½ in. (14 cm.) deep

£2,000-4,000 US$4,100-8,200
€2,900-5,700

Please see the note for lot 189.

•308
AN EMPIRE ORMOLU RELIEF PLAQUE
FIRST QUARTER 19TH CENTURY

Depicting a bearded Classical man with a staff carrying a boy, within a beaded and stiff-leaf border, the reverse stamped 'JEANNEST'
7 x 5¼ in. (18 x 13.5 cm.)

£800-1,200 US$1,700-2,500
€1,200-1,700

PROVENANCE:
Purchased from the Collection of Baron de Redé and Baron Guy de Rothschild, sold Sotheby's Monaco, 25 May 1975, lot 192.

309

A PAIR OF FRENCH ORMOLU-MOUNTED LAC BURGAUTÉ PORCELAIN VASES

THE VASES PROBABLY LATE 18TH CENTURY/EARLY 19TH CENTURY, THE MOUNTS SECOND QUARTER 19TH CENTURY

Decorated in black, silver and mother-of-pearl with chinoiserie figures, trees and pavilions in a landscape, with twin-scrolled handles
20 in. (51 cm.) high (2)

£7,000-10,000 US$15,000-20,000
€11,000-14,000

The black lacquer vase garniture has iridescent Chinese landscape vignettes, whose nacreous 'Burgau' inlay was titled '*lac burgauté*' in the 19th century. Its decorative use on porcelain was adopted in China during the Ch'ing dynasty and in Japan during the Tokugawa (Edo) period. Another such garniture, with '*antique*' rather than '*picturesque*' rococo mounts, formerly in 'an important Private Collection', was sold Christie's New York, 20 April 2007 lot 48. Rococo mounts, attributed to the London workshops of the dealer Edward Holmes Baldock, also feature on related *papier-mâché* manufactured by Messrs. Jennens & Bettridge of London and Birmingham following their establishment of a patent for shell decoration in 1825 ('Treasures for Temple Newsam', *Apollo*, June 2004, p. 78). A pair of vases probably acquired by Isabella Shepherd, Marchioness of Hertford (d. 1834) for Temple Newsam House, Leeds were sold Christie's London, 15 April, 1999, lot 31.

310

310
A MID-VICTORIAN GROS-POINT NEEDLEWORK PICTURE
CIRCA 1860

Depicting a blackamoor with three dogs and a classical temple beyond, in a later ebonised and gilt repoussé mounted frame
The frame - 39 in. (99 cm.) high; 42½ in. (108 cm.) wide

£2,500-4,000 US$5,200-8,200 €3,600-5,700

311

•311
ENGLISH SCHOOL, 19TH CENTURY
A Spaniel; and A Deerhound
oil on canvas laid down on board
3¾ x 3½ in. (9.5 x 8.9 cm.) a pair (2)

£800-1,200 US$1,700-2,500 €1,200-1,700

312

•312
AN EDWARDIAN GROS-POINT NEEDLEWORK PICTURE
EARLY 20TH CENTURY

Depicting a wolfhound, a greyhound, a King Charles spaniel and a parrott on a terrace with a castle beyond in a later gilt-composition frame
The frame - 52½ in. (133 cm.) high; 54 in. (137 cm.) wide

£1,500-2,500 US$3,100-5,100 €2,200-3,600

313
PIERRE-ADOLPHE HUAS (FRENCH, 1838-1900)
A boy with his sheepdog, fishing
Signed and dated 'A. Huas/1868' (lower left)
pastel on paper laid down on canvas
34¼ x 50⅞ in. (87 x 129 cm.)
Executed in 1868.

£6,000-8,000 US$13,000-16,000
€8,700-11,000

•314
A MID-VICTORIAN GILTWOOD CHILD'S CHAIR
CIRCA 1860
With a needlework back and seat, the underside with the remains of a printed paper label, re-gilt
28¼ in. (73 cm.) high

£300-500 US$620-1,000
€440-720

(photographed out of its frame)

315
A MID-VICTORIAN GROS-POINT NEEDLEWORK PICTURE
CIRCA 1860

Depicting a St. Bernard sitting on a quay with a bird above, in a later mahogany frame, the border of the needlework panel turned over and visible on the reverse of the stretcher
The needlework - 69¼ x 82¼ in. (176 x 209 cm.)
The frame - 62½ in. (159 cm.) high; 76 in. (193 cm.) wide

£4,000-6,000 US$8,200-12,000 €5,800-8,600

•316
A MID-VICTORIAN GROS-POINT NEEDLEWORK PICTURE
CIRCA 1860

Depicting a hound and terrier in a kennel in a George III giltwood swept and pierced frame, re-gilt
The frame - 30¼ in. (77 cm.) high; 25 in. (63.5 cm.) wide

£800-1,200 US$1,700-2,500 €1,200-1,700

•317
A MID-VICTORIAN GROS-POINT NEEDLEWORK PICTURE
CIRCA 1860

Depicting a hound and a terrier in an arched mahogany frame
The frame - 26¼ in. (66.5 cm.) high; 20¼ in. (51.5 cm.) wide

£500-800 US$1,100-1,600 €720-1,100

316

317

•318
A PAIR OF MAHOGANY OCCASIONAL TABLES
LATE 20TH CENTURY

Each with a canted square top on cluster legs joined by stretchers
24½ in. (62 cm.) high; 23½ in. (59.5 cm.) square (2)

£600-900 US$1,300-1,800
€870-1,300

PROVENANCE:
Madeleine Castaing.

•319
A RED VELVET AND SKY BLUE SILK DAMASK AND FLORAL COTTON UPHOLSTERED BED
BY MAISON SOSEGH, LATE 20TH CENTURY

Comprising: a buttoned and rope-twist upholstered headboard, a red tasselled box-spring, a mattress, and a red silk foliate damask bedspread
The headboard - 50½ in. (128 cm.) high; 82 in. (208 cm.) wide
The box-spring - 78 in. (198 cm.) long (4)

£1,200-1,800 US$2,500-3,700
€1,800-2,600

•320
A FRENCH MAHOGANY OCCASIONAL TABLE
SECOND HALF 19TH CENTURY

The circular top inset with mottled purple marble with a pierced brass gallery, on a stop-fluted column and octagonal plinth
27½ in. (70 cm.) high; 9¾ in. (25 cm.) diameter

£300-500 US$620-1,000
€440-720

PROVENANCE:
Peter Zervudachi, Galerie du Lac, Vevey, Lake Geneva.

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

321

•321
THREE FRENCH GILT-BRONZE AND RUBY GLASS TABLE LAMPS
EARLY 20TH CENTURY

The octagonal baluster shafts above triform bases mounted with rustic figures, with shades
32 in. (81 cm.) high (3)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

322

•322
A PAIR OF GILT-HEIGHTENED RUBY GLASS CANDLESTICKS
MID-19TH CENTURY

Each of octagonal form with spreading circular bases, with ivory pleated silk shades, adapted for electricity
17 in. (43 cm.) high (2)

£400-600 US$820-1,200
€580-860

323

323
FRENCH SCHOOL (19TH CENTURY)
Looking out to sea, Deauville
Inscribed and dated 'Deauville 1877' (lower right)
oil on canvas
11¼ x 16 in. (28.5 x 40.6 cm.)
Painted in 1877.

£4,000-6,000 US$8,200-12,000 €5,800-8,600

324

324
ANTOINE GUILLAUME (TONY) MINARTZ (FRENCH, 1870-1944)
Elegant company at the theatre
Signed 'Tony Minartz' (lower right)
oil on canvas
22¾ x 18¼ in. (55.3 x 46.3 cm.)

£3,000-5,000 US$6,200-10,000 €4,400-7,200

325

CARL KONRAD JULIUS HERTEL (GERMAN, 1837-1895)

A mother and child watching doves at a window

Signed, inscribed and dated 'C. Hertel. Ddf. 68.' (lower left)

oil on canvas

34½ x 28⅛ in. (88 x 71.8 cm.)

Painted in Düsseldorf in 1868

£20,000-30,000

US$41,000-61,000

€29,000-43,000

•326
CONSTANTIN GUYS (FRENCH, 1802-1892)
La Lorette aux rubans bleus
pen, ink and wash on paper
11½ x 8½ in. (29 x 21 cm.)

£800-1,200 — US$1,700-2,500, €1,200-1,700

PROVENANCE:
With Galerie Charpentier, Paris.
Janet Traeger Salz, New York.

EXHIBITED:
Musée Jacquemart André, *La vie Parisiénne au temps de Guys, Nadar et Worth*, Paris, 1959.
Galerie Charpentier, *Un Siècle d'Aquarelle*, Paris, March 1942.
Dina Vierny, *Cent Aquarelles du XIXème Siècle*, Paris, March-June 1947.
Bernheim-Jeune, *Constantin Guys*, Paris, January-March 1952.

•327
CONSTANTIN GUYS (FRENCH, 1802-1892)
Two standing ladies
pen, ink and wash on paper
10½ x 8 in. (25.5 x 20 cm.)

£1,500-2,500 — US$3,100-5,100, €2,200-3,600

•328
CONSTANTIN GUYS (FRENCH, 1802-1892)
A Lady standing in the street
pen and ink and wash on paper
11 x 7¼ in. (28 x 21 cm.)

£1,000-1,500 — US$2,100-3,100, €1,500-2,200

PROVENANCE:
With Hazlitt Gallery, London.
With Janet Traeger Saltz Gallery, New York.

329

GEORGE ROMNEY, R.A. (DALTON-IN-FURNESS, LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Portrait of a lady, half-length, in a white dress, unfinished
oil on canvas
36 x 28 in. (91.5 x 71.1 cm.)

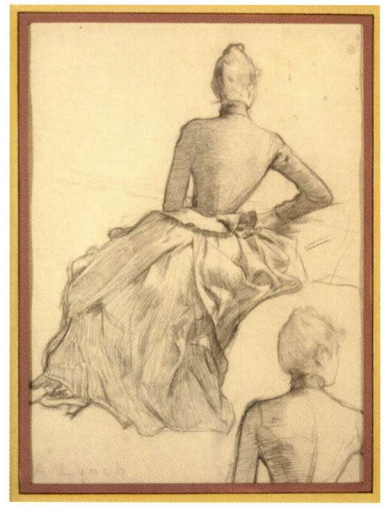
£30,000-50,000 US$62,000-100,000
€44,000-72,000

PROVENANCE:
With Sackville Gallery, London, 1924.
With Ehrich, New York, 1925.

This portrait can be dated stylistically to the second half of the 1770s, a turning point in Romney's career, when, having returned from a two year study trip to Italy with Ozias Humphry, Romney set up his studio in London on the fashionable south side of Cavendish Square (a space formerly occupied by Francis Cotes) and set about establishing himself as London's foremost portrait painter, in competition with Sir Joshua Reynolds and Thomas Gainsborough. Romney gained commissions from many leading aristocratic families during this period, including Lord Warwick, Sir George Warren and Lord Gower, President of the Council in Lord North's government. His handling of paint is noticeably looser and more spontaneous after 1775, and he stopped making extensive preliminary studies for major works, instead choosing to paint straight on to the primed canvas. The present work, of an unknown sitter, may therefore constitute an unfinished commission, rather than a preliminary study.

•330
JACQUES-FERNAND HUMBERT (FRENCH, 1842-1934)
Portrait of a young girl
Signed 'F. Humbert. 89.' (centre right)
oil on paper
12¼ x 11 in. (31.1 x 28 cm.) framed as oval
Painted in 1889.

£1,500-2,000 US$3,100-4,100 €2,200-2,900



•332
ALBERT LYNCH (1851-1912)
Studies of a lady, seen from behind
Signed 'A Lynch' (lower left)
pencil
11¾ x 8¾ in. (29.8 x 22.2 cm.)

£600-900 US$1,300-1,800 €870-1,300

•331
ITALIAN SCHOOL (CIRCA 1870)
Girls in regional dress
Inscribed 'Salerne' and 'Salerno' (upper left)
oil on canvas
15½ x 10⅝ in. (39.4 x 27 cm.)

£1,200-1,800 US$2,500-3,700 €1,800-2,600

•333
CONSTANTIN GUYS (FRENCH, 1802-1892)
Lorette, les mains aux manches
pen, ink and wash on paper
8 x 4¾ in. (20 x 9.5 cm)

£800-1,200 US$1,700-2,500 €1,200-1,700

•334
MARIE LAURENCIN (1883-1956)
Portrait de Mélanie; Portrait d'Olga
pencil and watercolour
3⅞ x 3½ in. (9.8 x 9.1 cm.) each — a pair (2)

£2,000-4,000 — US$4,100-8,200 €2,900-5,700

PROVENANCE:
Mrs George Ansley, and thence by descent to the present owners.

•335
FRENCH SCHOOL (19TH CENTURY)
Portrait of a young boy, head and shoulders
oil on board, oval
8¾ x 7 in. (22 x 17.6 cm.)

£300-500 — US$620-1,000 €440-720

•336
ENGLISH SCHOOL (19TH CENTURY)
Double portrait of a young boy and girl
pencil and watercolour, heightened with touches of bodycolour
9⅝ x 11⅞ (24.5 x 32 cm.)

£200-400 — US$410-820 €290-570

PROVENANCE:
With John Manning.

•337
AN EDWARDIAN BEECH SOFA OF SMALL SIZE
EARLY 20TH CENTURY

Upholstered in buttoned green cotton with tasselled fringe, on turned legs with castors
52 in. (132 cm.) wide

£400-600 US$820-1,200 €580-860

•338
A GEORGE IV BRASS-MOUNTED, ROSEWOOD AND PARCEL-GILT WORK TABLE
CIRCA 1825

With a fitted frieze drawer above a leather-lined slide, on foliate-carved scrolled supports, joined by a velvet cushioned stretcher, on scrolled feet, re-gilt
29½ in. (75 cm.) high; 23 in. (58 cm.) wide; 15 in. (38 cm.) deep

£1,500-2,500 US$3,100-5,100 €2,200-3,600

•339
A GREEN UPHOLSTERED EASY ARMCHAIR AND MATCHING FOOT STOOL
BY MAISON SOSEGH, LATE 20TH CENTURY

Each with tasseled fringes and squab cushions, on tapering legs, the stool with castors (2)

£1,000-2,000 US$2,100-4,100 €1,500-2,900

340

A DIRECTOIRE BRASS-MOUNTED MAHOGANY THREE-TIER ETAGÈRE

CIRCA 1800, IN THE MANNER OF JOSEPH GENGENBACH DIT CANABAS, POSSIBLY GERMAN

With caned square tiers on waisted legs with brass castors, one leg spliced, the shelves previously but not necessarily originally with brackets

29 in. (73.5 cm.) high; 15½ in. (39 cm.) square

£3,000-6,000 US$6,200-12,000 €4,400-8,600

341

A FRENCH BRASS-MOUNTED ROSEWOOD TABLE À OUVRAGE

SECOND-HALF 19TH CENTURY, AFTER THE MODEL BY JEAN-FRANÇOIS OEBEN

The pierced brass gallery above a panelled door on down-scrolled legs joined by two under-tiers

33 in. (84 cm.) high; 12 in. (30.5 cm.) diameter

£2,500-4,000 US$5,200-8,200 €3,600-5,700

The sun-flowered and china-railed work-table (*table à ouvrage*, *table en cabaret à café* or *Table à thé*), is designed in the Louis XVI 'antique' fashion. It relates to the 1760s Grecian altar-tripod table called an '*athénienne*'; and to the work-table (*chiffonière*) featured in the National Gallery's 1760s portrait of Madame de Pompadour by Drouais (see A. Boutemy, 'Jean-Francois Oeben Meconnu', *Gazette des Beaux-Arts*, April 1964, pp. 223 and 224; and discussion of the related tables in O. Hughes', *The Wallace collection: Catalogue of Furniture*, London, 1996, vol. II, nos. 22 and 212).

•342

A FRENCH EBONISED THREE-TIER ETAGÈRE

20TH CENTURY, IN THE MANNER OF HOWARD & SONS

With three tiers each with pierced balustrade gallery, the top tier previously with a front gallery, the middle tier lacking front balustrades

43 in. (109 cm.) high; 22 in. (56 cm.) wide; 14½ in. (37 cm.) deep

£500-800 US$1,100-1,600 €720-1,100

PROVENANCE:
Madeleine Castaing.

•343
TWELVE CONTINENTAL OBELISKS AND A PAIR OF VASES
19TH CENTURY

Comprising: a tall faceted spire-shaped obelisk on a circular base; four faceted tapering spire-shaped obelisks cut with chevrons; a triangular section obelisk; three spire-shaped obelisks; two triangular section obelisks cut with versions of the Eiffel tower; and an octagonal obelisk; and a pair of fluted vases with everted rims

The first - 22¾ in. (57.7 cm.) high (14)

£500-800 US$1,100-1,600 €720-1,100

•344
THREE PAIRS OF GLASS OBELISKS WITH COLOURED INCLUSIONS AND ANOTHER
19TH CENTURY, BOHEMIA OR PERHAPS BELGIUM

Comprising: one pair with turquoise hexagonal bases, another pair with clear glass, a pair of footed conical form, and one of conical form

The first pair - 13½ in. (34.3 cm.) high (7)

£800-1,200 US$1,700-2,500 €1,200-1,700

•345
A COLLECTION OF CONTINENTAL PAPERWEIGHTS, SEVEN OBELISKS AND A PAIR OF CUT-GLASS ELEMENTS
19TH AND 20TH CENTURIES, MOSTLY BOHEMIAN

Comprising: five triangular-section obelisks cut with architectural elements, and another with geometric cutting; a globe on stand enclosing coloured decoration; another plain; four globular paperweights enclosing bubbles; an ink-bottle enclosing bubbles; four globular menu-holders and two hemi-spherical paperweights (33)

£500-800 US$1,100-1,600 €720-1,100

•346
A FRENCH GLASS VASE OF TALL SLENDER FLARED FORM
CIRCA 1900

Decorated below the rim with raised gilt foliage, on elaborate fluted two-handled knopped baluster stem and circular domed foot
23½ in. (59.6 cm.) high

£300-400

US$620-820
€440-570

347
A LOUIS XIV BEAUVAIS TAPESTRY PANEL IN A CARVED WALNUT FRAME
THE TAPESTRY PANEL EARLY 18TH CENTURY, THE FRAME 19TH CENTURY

The tapestry panel depicting a flower-filled urn, exotic birds, a butterfly, a parrot, and a mask, within a later frame with foliate and scallop shell carvings
41 in. (104 cm.) high; 27½ in. (70 cm.) wide

£2,500-4,000 US$5,200-8,200 €3,600-5,700

348

348

348

•348
A PETIT-POINT NEEDLEWORK PICTURE
CIRCA 1860

Depicting a flower filled urn on a ledge within a giltwood frame; Together with a pair of *gros* and *petit-point* panels, third quarter 19th Century, one with pheasants, the other with ducks, the borders with scrolling foliage surmounted by metal thread crests in later giltwood frames, the panels previously larger
The single frame: 31¼ in. (79.5 cm.) high; 27 in. (68.5 cm.) wide
The pair of frames: 18 in. (46 cm.) high; 20 in. (51 cm.) wide (3)

£800-1,200 US$1,700-2,500 €1,200-1,700

•349
A GROS-POINT FLORAL NEEDLEWORK OTTOMAN
LATE 20TH CENTURY

With a hinged top on flattened bun feet with brass castors
18 in. (46 cm.) high;
32 in. (81.5 cm.) wide;
23 in. (58.5 cm.) deep

£400-600 US$820-1,200 €580-860

350

AN AUSTRO-HUNGARIAN ORMOLU-MOUNTED RED LEATHER BOX

CIRCA 1816

The hinged lid inset with a coloured engraving inscribed 'Der FRANZENSPLATZ bey BRÜNN, November 1816, Rektorzick', within a foliate and anthemion mounted border, with entwined serpent carrying-handles, the blue velvet lined interior with a removable panel inscribed 'DER KAISERIN CAROLINA KOENIGIN AUGUSTA DIE TREV GEHORSAMSTEN STAENDE MAEHRENS DEC M.DCCCXVI', enclosing a blue velvet cushion, the underside with wax seal

4 in. (10 cm.) high; 17 in. (43.5 cm.) wide; 14¼ in. (36 cm.) deep

£5,000–8,000 US$11,000–16,000 €7,200–11,000

The box, celebrating the 1815 peace treaty following Emperor Napolean's defeat by the Holy Alliance at Waterloo, displays a print of the commemorative obelisk erected that year by Francis I of Austria (d.1835) in the Franzensberg Gardens overlooking the Moravian Plain at Brünn near Vienna. The print, likely to have been made from a watercolour by Balthazar Wigand (d.1846), is framed by festive *bas-relief* bronze trophies of palms and laurels designed in the antique manner popularised by C.Percier and P.F.L. Fontaine's, *Recueil de Décorations Intérieures*, Paris, 1812; while its handles comprise entwined Apollonian serpents clasping sunflowered paterae. Such bronze reliefs were typical of the manufactures of the Vienna-trained sculptor Josef Ulrich Danhauser (d.1829), whose manufactory of bronze ornaments, founded in 1804, was granted an imperial licence to execute all forms of furniture in 1814. Amongst the leading Viennese retailers of such decorative boxes were Stephan Syré in the Kohlmarkt, and the Huguenot Nicolas Rozet, whose premises, established in 1770, made reference to Apollo's Mt. Parnassus role as leader of the Muses of Artistic Inspiration, being titled, 'The Nine Muses'.

Der FRANZENSPLATZ bey BRÜNN

•351
A PORTUGUESE GILT-TOOLED RED LEATHER ATTACHÉ FOLDER
LATE 19TH CENTURY

With Royal arms and inscribed 'MINISTERIO DO REINO'
18 in. (45.5 cm.) wide

£600-900 US$1,300-1,800 €870-1,300

•352
A GROUP OF FIVE VARIOUS LEATHER AND VELVET PHOTOGRAPH ALBUMS
LATE 19TH CENTURY

Comprising: two French gilt-brass mounted purple leather photograph albums; a black leather album inscribed 'RUSSIE 1892'; a gilt-metal mounted red velvet album; and a gilt album, the cover with a painting of a woman beneath a tree
The largest - 13 in. (33 cm.) high
Together with four various leather and *bois durci* photograph cases, third quarter 19th Century, each inset with a daguerreotype portrait, one signed 'HAMILTON' — 4¾ in. (12 cm.) high; and a pair of velvet-covered hanging miniature frames — 17 in. (43 cm.) high (11)

£700-1,000 US$1,500-2,000 €1,100-1,400

•353
TWO GILT-HEIGHTENED RED LEATHER BLOTTERS
LATE 19TH CENTURY

One with 'LL' monogram and stamped 'SANGORSKI & SUTCLIFFE, LONDON', the other inscribed 'REGIMENTO DA SUPERINTENDENCIA DO SAL DE SETUBAL E ALCACER'
The largest - 13½ in. (34 cm.) high
Together with a pair of French gilt-heightened green leather boxes in the form of books, first half 19th Century, inscribed 'MÉDAILLES REGNE DE NAPOLÉON/VOL.2' — 13¼in. (33.5 cm.) high; a French gilt-heightened leather box in the form of a book, inscribed 'THUANI HISTORIA' — 16½ in. (42 cm.) high; and a Huntley & Palmers biscuit tin modelled in the form of bound volumes of books — 6½ in. (16.5 cm.) high (6)

£200-400 US$410-820 €290-570

•354
A LARGE GILT-TOOLED RED LEATHER FOLIO
LAST QUARTER 19TH CENTURY

In the form of a large book with carrying handles
21½ in. (54.5 cm.) high; 30 in. (76 cm.) wide

£500-800 US$1,100-1,600 €720-1,100

•355
A GILT-METAL MOUNTED MILK GLASS HANGING LANTERN
LATE 20TH CENTURY

Of tapering form with smoke shade above, decorated with quatrofoils and foliage
24 in. (61 cm.) high

£300-500 US$620-1,000 €440-720

•357
A FRENCH GILT-BRASS AND CUT-GLASS VASE
LAST QUARTER 19TH CENTURY

The scrolling foliate twin handles surmounted by birds above a spreading socle and base, with an ivory pleated silk shade, adapted for electricity
25 in. (63.5 cm.) high

£300-500 US$620-1,000 €440-720

•356
A PAIR OF MAHOGANY TABLE LAMPS
SECOND HALF 20TH CENTURY

Of Neo-Classical form, with pleated cream silk shades
14¼ in. (36.2 cm.) high, excluding fittings (2)

£600-900 US$1,300-1,800 €870-1,300

•358
A NEAPOLITAN BRONZE MODEL OF A STORK
CIRCA 1900

After the *Antique*, shown attacking a serpent supported on a tortoise, on an associated *Siena* and *rouge* marble pedestal base
10 in. (25.5 cm.) high

£400-600 US$820-1,200 €580-860

•359
A FRENCH MAHOGANY CARD TABLE
LATE 20TH CENTURY, SUPPLIED BY FRANÇOIS CATROUX

With an eared grey baize covered top on square tapering legs with brass caps and castors
29 in. (74 cm.) high; 44 in. (102 cm.) wide and deep

£400-600 US$820-1,200 €580-860

361
A SET OF EIGHT GREY-PAINTED SIDE CHAIRS
LATE 19TH/EARLY 20TH CENTURY, OF GEORGE III STYLE

Each with an oval pierced-wheel back centred with a paterae carving with crimson cut-velvet padded serpentine seats on reeded tapering legs (8)

£2,000-3,000 US$4,100-6,100 €2,900-4,300

•360
A SET OF FOURTEEN NAPOLEON III STYLE BEECH BANQUETING CHAIRS
LATE 20TH CENTURY

Each with simulated bamboo frames and buttoned crimson floral silk damask (14)

£700-1,000 US$1,500-2,000 €1,100-1,400

•362
A WILLIAM IV ROSEWOOD WRITING TABLE
CIRCA 1835

The rounded rectangular top on ring-turned supports and flattened end standards with turned feet and recessed wooden castors
28¾ in. (73 cm.) high; 54 in. (137 cm.) wide;
26¾ in. (68 cm.) deep

£700-1,000 US$1,500-2,000 €1,100-1,400

363

A WILLIAM IV ROSEWOOD, BIRD'S-EYE MAPLE, SATINWOOD, MAHOGANY AND SPECIMEN WOOD INLAID CIRCULAR CENTRE TABLE

CIRCA 1835

The tilt top inlaid with geometric pattern on faceted column and concave sided platform with reeded feet and recessed brass castors
28¾ in. (73 cm.) high; 47 in. (119.5 cm.) diameter

£4,000-6,000

US$8,200-12,000
€5,800-8,600

•364
A MID-VICTORIAN WALNUT STOOL OF LARGE SIZE
CIRCA 1860

With later red velvet and needlework upholstry on foliate-carved cabriole legs, previously with castors
56 in. (142 cm.) wide

£700-1,000 US$1,500-2,000 €1,100-1,400

•366
A DUTCH MAHOGANY AND EBONISED BUCKET
SECOND HALF 19TH CENTURY

With a brass swing handle and applied decoration on ball feet
15¼ in. (39 cm.) high

£500-800 US$1,100-1,600 €720-1,100

•365
A BRASS-MOUNTED MAHOGANY OCTAGONAL WASTE-PAPER BASKET
LATE 19TH/EARLY 20TH CENTURY

With lion's mask ring handles on associated brass feet
14½ in. (37 cm.) high

£300-500 US$620-1,000 €440-720

•367
AN EDWARDIAN BEECH LONG STOOL
EARLY 20TH CENTURY

With gold velvet seat on cabriole feet, one foot spliced
39 in. (99 cm.) long

£300-500 US$620-1,000 €440-720

•368
A FRENCH BRASS-MOUNTED MAHOGANY CLOTHES STAND
LATE 20TH CENTURY

With a coat-hanger shelf and two twin brass rails on splayed legs with brass paw feet
61 in. (155 cm.) high

£400-600 US$820-1,200 €580-860

369
A WILLIAM III WALNUT AND ARABESQUE MARQUETRY LONGCASE CLOCK
THE DIAL AND MOVEMENT BY JOHN PAULET, LONDON, THE CASE ASSOCIATED, CIRCA 1700

The flat top hood with blind fret cornice panel and inset plain columns, convex throat mouldings, with marquetry inlays to the front and panel inlays to the sides, the trunk door with lenticle (paper label to inside for *Wetherfield Collection of Clocks.../No in Sale Catalogue 61/No in Illustrated Wetherfield Catalogue 44*; with further *Olympia* exhibition label to inside backboard), the rebuilt plinth on stepped foot, the 11 in. square brass dial with engraving to the cardinal points, cherub mask and foliate spandrels to a silvered chapter ring with elaborate sword-hilt half hour markers and cross half quarter hour markers, matted centre with silvered seconds ring and ringed winding holes, with engraving around the date aperture, cut and blued steel hands, later strike/silent lever at 60, the eight day movement with five ringed pillars, replaced anchor escapement and rack strike on bell; pendulum, two weights, case key
87 in. (221 cm.) high
Sold with a copy of *The Wetherfield Collection of Clocks* by Eric Bruton (2)

£5,000-8,000 US$11,000-16,000 €7,200-11,000

PROVENANCE:
The Wetherfield Collection.
Purchased from Mallett, London.

LITERATURE:
Eric Bruton, *The Wetherfield Collection of Clocks*, NAG Press, London, 1981, pp.170-171, no.131.

•370
E. FERMERY (FL. 1816)

A gentleman seated, reading a book, beside an open window

Signed with a monogram (lower left) and indistinctly inscribed and dated '.../.. M Fermery/LaLille..1816' (on the reverse)
pencil, pen and black ink and watercolour with gum arabic
13½ x 9¼ in. (34.3 x 23.5 cm.)

£500-800 US$1,100-1,600 €720-1,100

•371
ENGLISH SCHOOL (EARLY 20TH CENTURY)

A wooded river landscape

Signed with initials 'I.J.[?]' (lower right)
oil on canvas
7½ x 9½ in. (18.9 x 24.2 cm.)
Together with a study of an Alpine river landscape, oil on card - 5 x 6¾ in. (12.7 x 17.2 cm.); and an Alpine landscape, gouache and watercolour on card - 4½ x 6½ in. (11.5 x 17 cm.) (3)

£200-300 US$410-610 €290-430

Not illustrated

•372
FOLLOWER OF GEORGE MORLAND (LONDON 1763-1804)

River landscape with figures fishing from a boat in the foreground

oil on canvas
24⅜ x 29¼ in. (61.8 x 74.4 cm.)

£600-900 US$1,300-1,800 €870-1,300

•373
JOHANN LUDWIG BLEULER (PERRTHALEN 1792-1850 LAUFEN)

The falls on the Rhine at Schaffhausen

inscribed '*Vue de la chute du Rhin prise du Fischenz/ près de Schaffhause*' and '*chez Louis Bleuler au chateau de Laufen près de Schaffhause*' in the margin
black lead, watercolour, bodycolour, in an inscribed frame
16½ x 22 in. (42 x 55.9 cm.)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

After a short period in Paris, Bleuler returned to his native Switzerland and established his studio in the Castle of Laufen, situated on the left bank of the Rhine above the falls at Schaffhausen. Below the castle wooden scaffolding provided a platform from which to view the falls, a popular destination for tourists and artists since the late 18th Century.

A similar drawing by the artist of the falls at Schaffhausen was sold Christie's London, 4 July 2006, lot 135.

374
ATTRIBUTED TO CLARKSON STANFIELD, R.A. (SUNDERLAND 1793-1867 LONDON)
Dutch Pincks in calm waters; and Dutch Pincks in choppy waters
oil on canvas
18 x 24 in. (45.8 x 61 cm.)

a pair (2)

£6,000-10,000

US$13,000-20,000
€8,700-14,000

PROVENANCE:
With Thomas Agnew & Sons Ltd., London.

375
A PAIR OF EMPIRE GILTWOOD, GILT-COMPOSITION AND SIMULATED MARBLE PANELS
CIRCA 1810

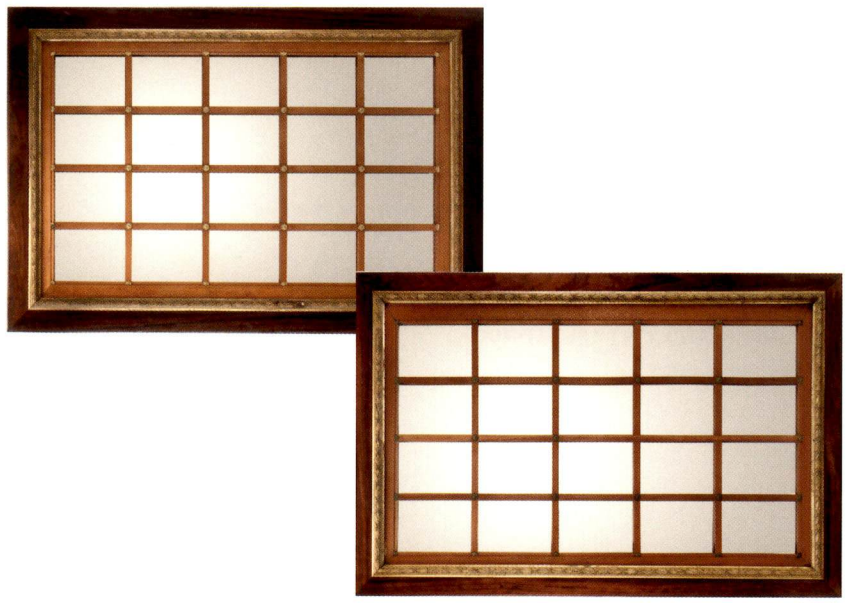
Each with a ribbon-tied floral swag within a moulded frame, the reverse of one with the remains of a paper label inscribed in ink 'Monsieur (twice) Go.../qaui...' and the panel indistinctly inscribed in ink 'a m (?)siete Degas a St. (?)iamant(?)' redecorated
24 in. (61 cm.) high;
39¼ in. (99.5 cm.) wide (2)

£2,500-4,000
US$5,200-8,200
€3,600-5,700

•376
A LOUIS XV BEECH STOOL
CIRCA 1740

With close nailed *gros-point* floral needlework seat on foliate carved cabriole legs, on leg repaired, one foot spliced with a later section of timber, one section of the seat replaced, later blocks

£500-800 US$1,100-1,600
€720-1,100



•377
A PAIR OF PADOUK, MAHOGANY AND GILT-COMPOSITION PICTURE FRAME MIRRORS
MID-20TH CENTURY

Each with a rectangular plate with inset lattice work bordered by an imbricated leaf raised border
39¾ x 69½ in. (101 x 151 cm.) (2)

£500-800 US$1,100-1,600
€720-1,100

***378**
SPANISH COLONIAL SCHOOL (18TH CENTURY)
The Virgin in Glory
oil on canvas, unframed
68¼ x 46½ in. (173.4 x 118.2 cm.)

£8,000–12,000 US$17,000–25,000
€12,000–17,000

•379
A WILLIAM IV ROSEWOOD BOOKSTAND
CIRCA 1830

Of rectangular form, the sides with carrying handles above balustrades, on flat bun feet
26 in. (66 cm.) wide
Together with two brass-bound mahogany trays, early 20th Century, each of oval form, the largest - 22½ in. (57 cm.) wide (3)

£400-600 US$820-1,200 €580-860

•*381
A GEORGE III WALNUT SLIDING BOOKSTAND
EARLY 19TH CENTURY

The folding ends in the form of broken pediments supported by four columns
9 in. (23 cm.) high; 20¾ in. (53 cm.) wide, unextended

£600-900 US$1,300-1,800 €870-1,300

•380
A REGENCY ROSEWOOD TABLE BOOKSTAND
CIRCA 1820

Of rectangular form with end and central turned balustraded gallery terminating with scrolling supports, above a mahogany-lined frieze drawer
10 in. (25.5 cm.) high; 16 in. (40.5 cm.) wide; 12 in. (30.5 cm.) deep

£1,500-2,500 US$3,100-5,100 €2,200-3,600

A booktray of this pattern was sold Christie's South Kensington, 6 June 1996, lot 10.

•382
A CROCODILE SKIN TRAVELLING CASE
RETAILED BY ASPREY, CIRCA 1930

With gilt-heightened initials 'D.A.' and 'REGD NO 781792', the partly fitted interior with brushes and vanity compartments; a trompe l'oeil decorated casket, early 20th Century, carved and decorated to the lid with Russian banknotes, 10¼ in. (26 cm.) wide; two Austro-Hungarian cigarette cases; a painted cigarette case with playing cards to cover; a long-handled manifying glass, 19⅛ in. (48.5 cm.) long; a silver-plated and mahogany desk stand; and a walnut and brass nut cracker
8 in. (20.5 cm.) high; 13¾ in. (35 cm.) wide; 10 in. (25.5 cm.) deep
Together with a silver-mounted crocodile skin cigar case, London, 1931, 7¼ in. (18.5 cm.) high; a German rosewood and steel cigar cutter, by Donatus, Solingen, mid 20th Century; a horn-mounted bottle opener (11)

£500-800 US$1,100-1,600 €720-1,100

•383
A LATE VICTORIAN OR EDWARDIAN IVORY WALKING STICK
CIRCA 1900

Modelled to simulate bamboo with a knopped handle
34½ in. (87.6 cm.) long

£800–1,200 US$1,700–2,500 €1,200–1,700

•385
A PAIR OF FRENCH GILT-BRONZE MOUNTED VARIAGATED MARBLE URNS
OF LOUIS XVI STYLE, EARLY 20TH CENTURY

The baluster bodies with twin ram's head masks, flanked by draped swags, above waisted fluted socles, on square section bases
15 in. (38 cm.) high (2)

£800–1,200 US$1,700–2,500 €1,200–1,700

•384
A PAIR OF WHITE-PAINTED PLASTER BUSTS
MID-19TH CENTURY

The man wearing uniform with high collar and military orders, the woman modelled with lace collar and her hair tied in a chignon, each signed to the reverse 'A.v.Nordheim ft', on octagonal ebonised plinths inscribed '*In bello fortis*' and '*Dier me conduie*' above oval bases painted with a coat-of-arms, with glass domes
13 in. (33 cm.) high; 11½ in. (29 cm.) wide (2)

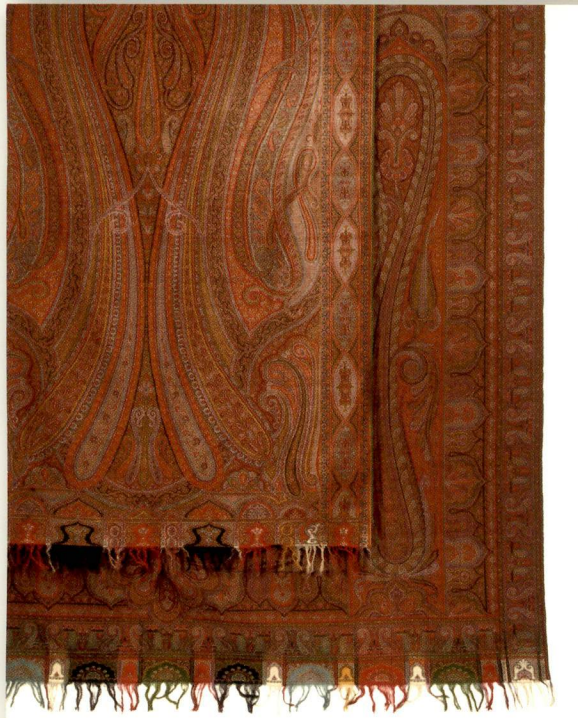
£1,500–2,500 US$3,100–5,100 €2,200–3,600

•386
A PARIS (DAGOTY & HONORE) BISCUIT PORCELAIN BUST OF EUGENE DE BEAUHARNAIS
CIRCA 1815, PAINTED MARK TO BASE 'DAGOTY RUE HONORÉ À PARIS'

Modelled wearing a high cravat and open-necked jacket, with a gold chain and cross of an Order to the lapel, on a cylindrical grey simulated marble pedestal with gilt foot and square marble base
7¾ in. (19.7 cm.) high overall

£500–800 US$1,100–1,600 €720–1,100

Cf. Régine de Plinval de Guillebon, *Dagoty à Paris, La Manufacture de Porcelain de l'impératrice*, (Exhibition catalogue, the Musée de Malmaison, 2006), p. 127, pl. 111 for this model.



387 (part)

•387
TWO FRENCH CASHMIRE SHAWLS
CIRCA 1864

Woven with elongated cones; Together with a pair of grey wool and paisley patterned curtains
The shawls: 66 x 63 in. (167 x 159 cm.) and 131½ x 125½ in. (334 x 318 cm.)
The curtains: 62½ in. (159 cm.) long (4)

£600-1,000 US$1,300-2,000 €870-1,400

388

•388
A SET OF EIGHT AND A SET OF SIX RED VELVET AND FLORAL NEEDLEWORK BOLSTERS
LATE 20TH CENTURY

29 in. (74 cm.) long; and 32 in. (81 cm.) long (14)

£800-1,200 US$1,700-2,500 €1,200-1,700

•389
FOUR FLORAL GREEN SILK DAMASK SHAPED TABLECLOTHS
20TH CENTURY

Together with two floral white organza shaped table cloths and a white cotton table cloth
Various sizes (7)

£200-300 US$410-610 €290-430

389 (part)

•390
A LARGE PORTUGUESE NEEDLEPOINT CARPET
CIRCA 1940

The ivory field with a design of polychrome flower heads and leafy vines with triple plain border in shades of pink and light rust
25 ft. 10 in. x 13 ft. 6 in. (787 cm. x 412 cm.)

£2,000-4,000 US$4,100-8,200
€2,900-5,700

391
A QUEEN ANNE GILTWOOD MIRROR
CIRCA 1710

With bevelled central plate bordered by bevelled outer plates within a foliate-carved frame with a shaped cresting, later backboard, re-gilt and re-gessoed, replacements to border plates
32 in. (81.5 cm.) high; 25 in. (63.5 cm.) wide

£3,000-5,000

US$6,200-10,000
€4,400-7,200

•392
A FRENCH IRON-MOUNTED TAN LEATHER CIRCULAR STICK-STAND
EARLY 20TH CENTURY

29½ in. (75 cm.) high
Together with a circular leather waste paper basket, a brown cotton parasol, a duck-head parasol with striped cotton and a metallic label 'Jean-Vier', and a brass-mounted bamboo walking stick, branded 'BN.S.G.D.G.' (5)

£300-500 US$620-1,000
€440-720

393
A SET OF FOUR ITALIAN TERRACOTTA SEATS
BY A. RAGHI & BONI, MILAN, SECOND HALF 19TH CENTURY

Each modelled as a cushioned and tassled stool, each with maker's stamp 'A. Raghi e Boni / Milano', one restored
19 in. (48.5 cm.) high; (4)

£3,000-5,000 US$6,200-10,000
€4,400-7,200

An 1840s drawing for a related French-fashioned and squab-cushioned seat or '*pouf*', appropriate for garden conservatories etc., features in the L. Simon catalogue in the Bibliothèque des Arts décoratifs Paris (N. de Reyniès, *Le mobilier domestique*, Paris, 1987, vol. 1, p.57. no. 24).

•394
A PAIR OF ITALIAN MARBLE GARDEN URNS
20TH CENTURY

The bodies decorated with masks and fruiting rhythms on waisted socles
28 in. (71 cm.) high; 22 in. (56 cm.) diameter (2)

£1,500-2,500 US$3,100-5,100
€2,200-3,600

•395
A SET OF FOURTEEN, A SET OF SIX AND A SINGLE PAINTED TERRACOTTA GARDEN PLANTERS
LATE 20TH CENTURY

The set of six signed 'Poreae Goicoecrea'
6½ in (16.5 cm.) high;
17 in. (43 cm.) long;
8 in. (20 cm.) deep and similar (21)

£700-1,000 US$1,500-2,000
€1,100-1,400

•396
A PAIR OF LARGE COMPOSITE STONE TERRACOTTA GARDEN URNS
LATE 19TH/EARLY 20TH CENTURY

Each decorated with lotus leaves on octagonal bases
48½ in. (123 cm.) high (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

397-399 No Lots

END OF FIRST DAY'S SALE

Session two

Thursday 22 November 2007

at 10.30 am

Lots 400–563

•400
A PAIR OF CLEAR GLASS ARMORIAL MAGNUM DECANTERS AND STOPPERS
EARLY 20TH CENTURY

Engraved with the arms of Baron de Redé, the shield emblazoned with a bee, and a lion passant beneath a seven pointed coronet, surmounted by manteling and a crowned helmet with lion rampant, ball stoppers
20½ in. (54.6 cm.) high (2)

£1,000-2,000 US$2,100-4,100
€1,500-2,900

PROVENANCE:
Baron de Redé.
Purchased from the Collection of Baron de Redé, Hôtel Lambert, sold Sotheby's Paris, 16 March 2005, lot 418.

•401
A PAIR OF BURMESE ICE BUCKETS
MODERN

Each on spreading circular foot of tazza form, the detachable bowl shaped body with detachable cover with spool shaped finial, the base chased overall with stylised foliage, the body and cover with bands of scrolling foliage, *the feet, bodies and covers each stamped T.90*
13 in. (33 cm.) high (2)

£800-1,200 US$1,700-2,500
€1,200-1,700

402

•402
TWENTY LIMOGES (HAVILAND) PLATES AFTER THE 'PRIVATE SERVICE' MADE FOR EMPRESS ELIZABETH OF RUSSIA

20TH CENTURY, PRINTED MARKS FOR C.H. FIELD HAVILAND AND THE MUSEUM OF MODERN ART

Moulded, enamelled and gilt with an interlaced spiral basketwork pattern of gilt lines, studded at intersections with five-petalled pink flowerheads, lobed rims

10½ in. (26.6 cm.) diam. (20)

£600-800 US$1,300-1,600
€870-1,100

403

•403
A COALPORT GREEN-GROUND PART DESSERT SERVICE AND AN ENGLISH PORCELAIN SERVICE OF SIMILAR DESIGN

MID-19TH CENTURY AND CIRCA 1900, PRINTED FACTORY AND RETAILER'S MARKS FOR T. GOODE & CO, 2/145 FRACTIONAL NUMBERS

The Coalport Service printed and painted with bouquets of flowers within apple-green ground gilt-scroll bordered panels and gadrooned gilt-line rims, comprising two square two-handled serving dishes and twelve plates; the English porcelain green-ground service painted with scattered bouquets, comprising eight dinner-plates and four soup- plates (26)

£600-800 US$1,300-1,600
€870-1,100

404
THIRTY MINTON COLOURED AND GILT DINNER PLATES
20TH CENTURY, IMPRESSED AND PRINTED MARKS, RETAILER'S MARK FOR T. GOODE & CO, PATTERN NUMBER H4968

Each centre with turquoise and cream medallions, raised gilding and foliate ornament, the border similarly decorated with fan-shaped panels (30)

£4,000-6,000 US$8,200-12,000 €5,800-8,600

405
THIRTY MINTON COLOURED AND GILT DINNER PLATES
20TH CENTURY, IMPRESSED AND PRINTED MARKS, RETAILER'S MARKS FOR T. GOODE & CO, PATTERN NUMBER H4968

Each centre with turquoise and cream medallions, raised gilding and foliate ornament, the border similarly decorated with fan-shaped panels (30)

£4,000-6,000 US$8,200-12,000 €5,800-8,600

Ω406
A SET OF FOUR PORTUGUESE JARDINIÈRES
STAMPED 'DAVID FERRERRA PORTO', OPORTO, AFTER 1938

Each modelled as a swan with hinged wings and an articulated neck, *marked underneath*
23 in. (58.5 cm.) wide and smaller (4)

£2,500-3,500 US$5,200-7,200
€3,600-5,000

•407
A PAIR OF PARIS PORCELAIN FLARED VASES
EARLY 19TH CENTURY

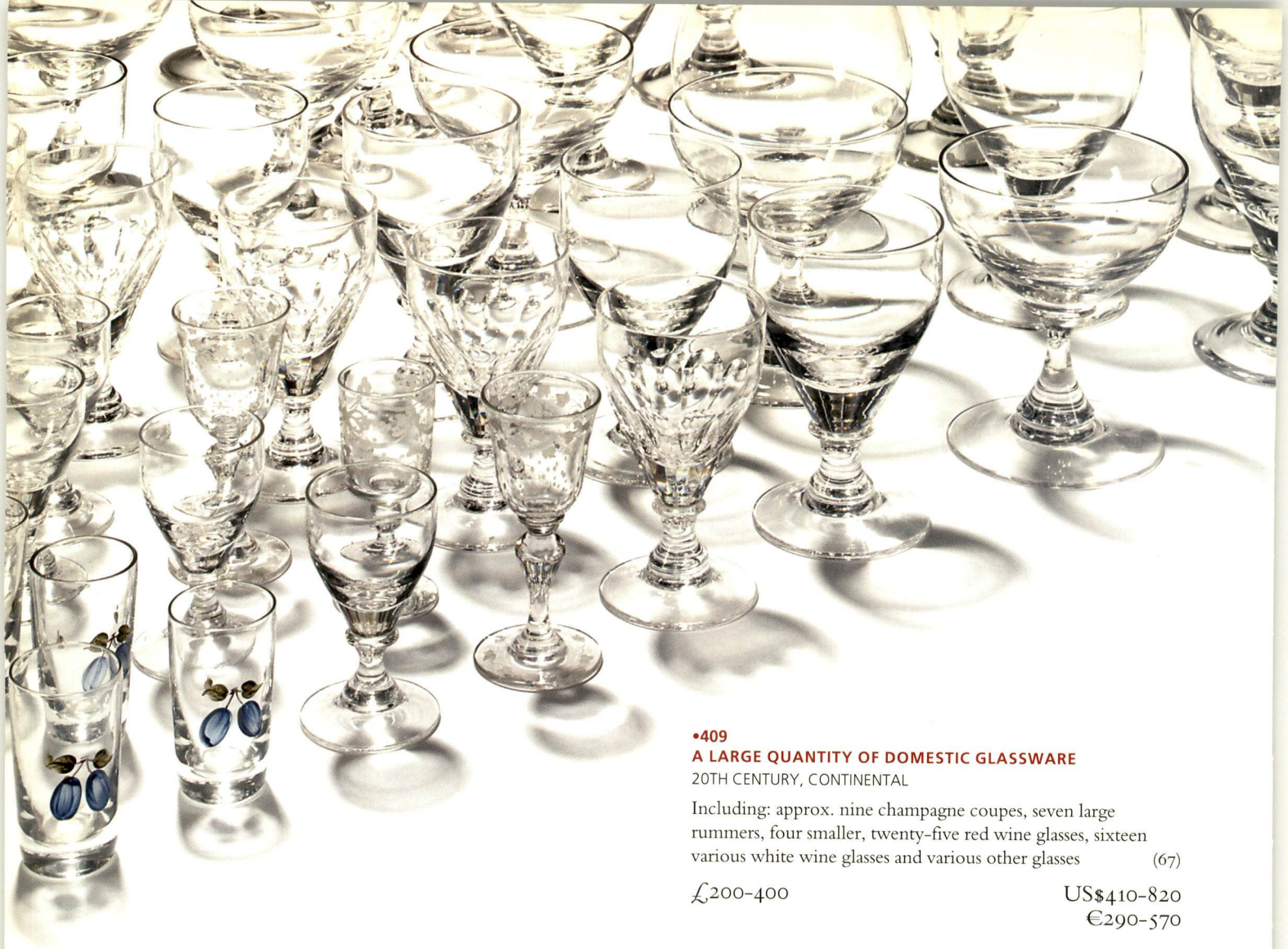
Painted with a continuous band of fruit and flowers on a pale blue *callioute* pattern ground between gilt lappets filled with scrolling gilt flowers annd foliage
13¾ in. (35 cm.) high (2)

£2,000-3,000 US$4,100-6,100
€2,900-4,300

•408
A FRENCH SILVER AND GLASS CLARET JUG
MARKED WITH CB, WITH PIPE BETWEEN, LATE 19TH CENTURY

The tapering cylindrical jug decorated with trailing vines, grapes and foliage, engraved with a central cartouche and a coat-of-arms, the hinged lid chased with vines, with a squirrel finial, leaf heightend scroll handle, *marked near rim and inside cover*
13 in. (33 cm.) high

£1,500-2,000 US$3,100-4,100
€2,200-2,900



•409
A LARGE QUANTITY OF DOMESTIC GLASSWARE
20TH CENTURY, CONTINENTAL

Including: approx. nine champagne coupes, seven large rummers, four smaller, twenty-five red wine glasses, sixteen various white wine glasses and various other glasses (67)

£200-400 US$410-820 €290-570

•410
A PAIR OF RUSSIAN IMPERIAL ENGRAVED CLEAR-GLASS BOWLS AND STANDS
CIRCA 1900

Of flared cylindrical form, each engraved to the front with the Romanov crown, between cut ribbed bands, the stands similarly decorated
The bowls - 9 in. (23 cm.) diam. (2)

£500-800 US$1,100-1,600 €720-1,100

410

411 (part)

•411
A QUANTITY OF CLEAR GLASSWARE
LATE 19TH AND 20TH CENTURY

Comprising: a silver-mounted water jug of tapering faceted form, with broad silver spout, handle and hinged lid; a silver-mounted water carafe, stopper, stand and goblet, engraved with scrolling foliage within gadrooned metal rims (decharge mark); twelve double-lipped wine rinsers cut with flutes and stars; six cut-glass plates; a thistle-shaped vase; a cut-glass sugar-sifter; two cut-glass vases on lemon-squeezer bases; seven water jugs with pinched lips engraved with fruiting vine; ten punch cups etched with garlands and a jelly glass

£800-1,200 US$1,700-2,500 €1,200-1,700

•412
A VICTORIAN SILVER-MOUNTED CUT-GLASS CLARET JUG
MARK OF JOHN NEWTON MAPPIN, LONDON, 1892

The oval body engraved with flowers, the central band engraved with trailing vines, the scroll handle with cylindrical neck mount, chased with stylized foliage and flowers on a textured ground, the hinged cover chased with foliage and bud finial, *marked on rim and on cover*
12 in. (30.5 cm.) high

£1,500-2,000 US$3,100-4,100 €2,200-2,900

412

413

•413
A CUT-GLASS MAGNUM DECANTER AND STOPPER, ANOTHER DECANTER AND STOPPER AND TWO COMPORTS
19TH/20TH CENTURY, CONTINENTAL

The first of globular form, with slender step-cut neck and diamond-cut body; the second cut with all over hobnail within diamond; the comports with flared petal rims and feet
The magnum - 14¾ in. (37.8 cm.) high (4)

£400-600 US$820-1,200 €580-860

414

A PAIR OF PARIS (DAGOTY) MATT-BLACK AND GILT VASES

CIRCA 1810, RED-PAINTED SCRIPT 'DAGOTY, BOULVARD (SIC.) POISSONIER À PARIS' TO THE UNDERSIDE OF ONE NECK SECTION

Of tapering cylindrical form, with detachable waisted neck sections, each gilt with a band of ivy leaves above a broad gilt border chased with stiff leaves, applied with biscuit garland of flowers and leaves on gilt *vermiculé* ground, the circular feet gilt with ivy, on square slate bases pierced for lamps

22¼ in. (56.5 cm.) high (2)

£5,000–8,000 US$11,000–16,000
€7,200–11,000

Régine de Plinval de Guillebon, *Paris Porcelain*, (London, 1972), pl. 1.

•415
A PAIR OF BLACK AND GILT PAPIER-MÂCHÉ BALUSTER VASES
LATE 19TH/EARLY 20TH CENTURY, EUROPEAN

Each with figures and pavilions in chinoiserie landscapes, old damages and losses to decoration
27 in. (69 cm.) high (2)

£1,000-1,500 US$2,100-3,100
€1,500-2,200

•416
A BRASS LOW STAND
THE FEET 19TH CENTURY

The rectangular ebonised top on hairy-paw feet, each with a band of lambrequins
7 in. (18 cm.) high; 15½ in.(39 cm.) wide; 13 in. (33 cm.) deep

£300-500 US$620-1,000
€440-720

•417
A PAIR OF 'RUSTIC' PAINTED AND PARCEL-GILT DECORATED STANDS
EARLY 20TH CENTURY

Each with square top, old damages, redecorated
36¼ in. (92 cm.) high (2)

£400-600 US$820-1,200
€580-860

•Ω418
A LARGE PAIR OF MODERN CHINESE VASES AND COVERS
LATE 20TH CENTURY

Of baluster form with domed covers and finials, each decorated with butterflies and insects in flight amongst scattered fruit and flower sprays
42½ in. (108 cm.) high (2)

£300-600 US$620-1,200
€440-860

•419
TWO PARIS PORCELAIN RECTANGULAR PLAQUES
EARLY 19TH CENTURY, EACH INCISED TO THE REVERSE

One painted with a full-blown dewy pink rose, with half-opened mossy buds and foliage, and a butterfly, the other plaque painted with purple, yellow and white pansies and foliage, within giltwood frames
10½ x 9¾ in. (26.7 x 24.8 cm.) in frames (2)

£1,500-2,000

US$3,100-4,100
€2,200-2,900

•420
FOLLOWER OF PIERRE JOSEPH REDOUTÉ
Study of a bunch of roses
Signed with initials 'P.D.'(lower left)
watercolour on paper
15¾ x 12¼ in. (37.6 x 31 cm.)

£800-1,200

US$1,700-2,500
€1,200-1,700

•421

Revue Horticole du Journal des Jardiniers et Amateurs (cf. Nissen 2383; Pritzel 10850)

Chromolithographs in colours, botanical subjects by and after various hands, on thin wove paper, published Paris 1829 *et sec*, generally in good condition, framed, not examined out of the frames
Image 24.5 x 15.5 cm. (average) (80)

£800–1,200 US$1,700–2,500
€1,200–1,700

(part)

422 (part)

423

•422
LUCIE DEVILLE (ACTIVE 19TH CENTURY)
Twenty botanical studies of flowers in five giltwood frames
Signed and variously dated from '1824' to '1831'
black lead, watercolour, heightened with gum arabic
16 x 10¾ in. (40.6 x 27.3 cm.) and smaller
On five mounts (5)

£2,000-4,000 US$4,100-8,200 €2,900-5,700

•423
FRENCH SCHOOL (19TH CENTURY)
Study of a tulip
watercolour on paper
10¾ x 7¾ in. (27.3 x 19.5 cm)

£500-700 US$1,100-1,400 €720-1,000

•424
A SPODE PORCELAIN PART COFFEE SERVICE
CIRCA 1820, PATTERN NO. 24710

Moulded with flowerheads and painted with flowers, comprising:
Ten coffee-cups and seven saucers
Two bread and butter dishes
One milk-jug
One sugar-box and cover (21)

£500-800 US$1,100-1,600 €720-1,100

(part)

•425
A PAIR OF DERBY (RBT BLOOR'S FACTORY) OVIFORM EWERS
CIRCA 1830, RED PRINTED MARKS

Painted oval panels of brightly coloured garden birds within gilt line borders, on a lime green ground below fluted gilt necks and frill spouts issuing scroll handles with grotesque mask terminals, on fluted stems and square bases
11¼ in. (28.5 cm.) high (2)

£300-500 US$620-1,000 €440-720

•426
A LIMOGES BREAKFAST SET FOR ONE
20TH CENTURY

Printed with flowers, comprising: a teapot and cover, a sugar-bowl and cover, a milk-jug, a coffee-cup and saucer and a cup; together with a Limoges coffee-set of nine cups and saucers; a pair of Paris porcelain vases, painted with flowers on a gilt ground; and a pair of Strasbourg-style faience bough-pots (32)

£200-300 US$410-610 €290-430

(part)

(part)

•427
FIVE STAFFORDSHIRE POTTERY MODELS OF COWS
CIRCA 1900

The first modelled as two cows with iron-red patches, crossing streams, with calves at their sides, on oval bases; a white model similar; a cow and milkmaid group, and a late cow creamer
The pair - 10 in. (25.5 cm.) wide (5)

£500-800 US$1,100-1,600
€720-1,100

•Ω428
TWO SAMSON PORCELAIN MODELS OF HIPPOPOTAMUS
20TH CENTURY

Each decorated in the *famille rose* palette and gilt with a leaf shaped panel of peonies surrounded by scattered foliage
7¼ in. (18.4 cm.) long (2)

£300-500 US$620-1,000
€440-720

•429
FOUR DUTCH DELFT MODELS OF COWS
LATE 18TH CENTURY

Comprising: a pair modelled standing left to right, on rectangular bases; another similar with painted foliate decoration; and a cow and milkman group, all with remains of cold-painted enamels and gilding
The pair - 9 in. (23 cm.) wide (4)

£500-800 US$1,100-1,600
€720-1,100

430

•430

A PAIR OF CONTINENTAL ZOOMORPHIC MAJOLICA WALL-BRACKETS

LATE 19TH CENTURY, IMPRESSED RH.1

Each modelled as an elephant's head wearing elaborate tasselled and jewelled headresees, trunks curled, below bow-fronted supports enriched in green and brown glazes

13 in. (33 cm.) high (2)

£1,000–1,500 US$2,100–3,100
€1,500–2,200

•431

A PAIR OF STAFFORDSHIRE PEARLWARE MODELS OF LIONS

EARLY 19TH CENTURY

Modelled after the Medici lion, facing to left and right with a front paw on a ball, the features picked out in black, white and red and with yellow manes, pale yellow bodies and black feet, on green, red and black marbelised plinths

11 in. (28 cm.) wide (2)

£1,500–2,500 US$3,100–5,100
€2,200–3,600

431

432

•432
LIONEL NOEL ROYER (1852-1926)

Two horses and a groom, in a loose box

Signed, inscribed and dated 'á Ma le Marquis de Broc./LIONEL ROYER/1898' (lower right)
pencil and watercolour, heightened with bodycolour
10¼ x 11½ in. (26 x 29.3 cm.)

£600-900 US$1,300-1,800 €870-1,300

For a note on the artist see Lot 504.

433

•433
JEAN-BAPTISTE-CHARLES DETAILLE (FRENCH, 19TH CENTURY)

A horse-drawn carriage

Signed, inscribed and dated 'À mon ami de Broc./Charles.Detaille./ 1875' (lower right)
watercolour
7 x 9½ in. (17.8 x 24.2 cm.)
Executed in 1877.

£1,000-1,500 US$2,100-3,100 €1,500-2,200

•*434
PETER MAZELL AFTER PETER PAILLOU (1757-1831) AND OTHERS

The Bald Buzzard, Honey Buzzard, Golden Eagle and Short-Eared Owl from, Thomas Pennant The British Zoology, Class I. Quadrupeds, Class II. Birds
(Sitwell p. 131)

Etchings with engraving and extensive hand-colouring, 1761-1766, on laid paper, published by The Cymmrodorion Society, London, with wide margins, generally in good condition, in gilt and bamboo frames
Image 142 x 320 mm., Sheet 525 x 370 mm
. (4)

£400-600 US$820-1,200 €580-860

434

•435
A SCOTTISH GOLD-MOUNTED HORN SNUFF-MULL AND TWO OTHERS
MAKER'S MARK CM AND TWO UNMARKED, ALL MID-19TH CENTURY

With an openwork swag rim, applied with a shield with engraved initials, the covers of two applied with a banded agate, the cover of the other applied with a carnelian
3¼ in. (8.2 cm.) wide and smaller (3)

£250-350 US$520-720 €360-500

•437
THREE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
ONE STAMPED AITCHISON, EACH MID-19TH CENTURY

The domed hinged covers of each chased with foliage scrolls and thistles, each cover further set with a faceted rock crystal, the horns of two each applied with a vacant shield
4¼ in. (10.5 cm.) wide and smaller (3)

£600-800 US$1,300-1,600 €870-1,100

•436
THREE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
EACH APPARENTLY UNMARKED, ONE DATED 1844

The domed hinged covers of each chased with foliage scrolls, one further chased with thistles, each cover further set with a faceted rock crystal, the horns each applied with a silver shield, one engraved with initials, another engraved with an inscription
4¼ in. (10.5 cm.) wide and smaller
The inscription reads '*PRESENTED TO Mr. John Robertson BY THE WORKMEN OF LANGLOAN IRON WORKS in testimony of their respect and esteem for him as their MANAGER 1st Jany 1844*' (3)

£300-500 US$620-1,000 €440-720

•438
THREE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
EACH APPARENTLY UNMARKED, 19TH CENTURY

Each of typical form, the hinged cover of one set with a faceted rock crystal, another set with a silver thistle motif, the cover the third deficient
3¼ in. (8.5 cm.) long and smaller (3)

£250-350 US$520-720 €360-500

•439
THREE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS AND A BRASS MOUNTED EXAMPLE
EACH 19TH CENTURY

Each of typical form, the hinged covers of the three silver-mounted examples each set with a hardstone plaque
4½ in. (11.2 cm.) long and smaller (4)

£200-300 US$410-610 €290-430

•441
THREE SCOTTISH VICTORIAN SILVER-MOUNTED HORN SNUFF-MULLS
EACH APPARENTLY UNMARKED, MID-19TH CENTURY

Each of typical form, one engraved '*A Present for Mr. R.R*', a second engraved '*James Lorimer*'
3⅝ in. (9.2 cm.) long and smaller (3)

£300-400 US$620-820 €440-570

•440
FOUR SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
EACH APPARENTLY UNMARKED, 19TH CENTURY

Each of typical form, the cover of each applied with a thistle motif, two engraved with inscriptions
3 in. (7.5 cm.) long and smaller (4)

£250-350 US$520-720 €360-500

•442
THREE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS AND A METAL-MOUNTED EXAMPLE
EACH APPARENLTY UNMARKED, 19TH CENTURY

Each of typical form, one engraved with Masonic style symbols, another engraved with a name
3¼ in. (9 cm.) long and smaller (4)

£300-500 US$620-1,000 €440-720

•443
A VICTORIAN SCOTTISH SILVER-MOUNTED HORN SNUFF-MULL
APPARENTLY UNMARKED, MID-19TH CENTURY

Of typical form, the hinged cover set with a rock crystal cabochon within a foliate-scrolled border
4 in. (10.2 cm.) long

£200–300 US$410–610 €290–430

•444
TWO VICTORIAN SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
APPARENTLY UNMARKED, MID-19TH CENTURY

Each of typical form, the hinged covers each set with a faceted rock crystal, one chased with thistles, the other chased with foliage scrolls, one applied with a silver shield, engraved with a crest
3¼ in. (7.5 cm.) long and smaller (2)

£150–250 US$310–510 €220–360

•445
A GEORGE III SCOTTISH GOLD-MOUNTED HORN SNUFF-MULL
DATED 1817

The reeded mounts set with a cabochon carnelian and engraved with the insciption '*William Nimmo died 6th July 1817*'
3⅝ in. (9.3 cm.) long

£200–300 US$410–610 €290–430

•446
THREE SCOTTISH SILVER OR METAL-MOUNTED HORN SNUFF-MULLS
EACH APPARENTLY UNMARKED, 19TH/20TH CENTURY

Each of typical form the horns carved as creatures, the hinged cover on one chased with a thistle, the hinged cover of another applied with a thistle
4¼ in. (11 cm.) long and smaller (3)

£400-600 US$820-1,200 €580-860

•448
THREE VARIOUS SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS AND A METALWARE- MOUNTED EXAMPLE
EACH APPARENTLY UNMARKED, 19TH CENTURY

Each of typical form, the horn of one carved in the form of a creature, the rim of a further example engraved '*Dundee Printers Rambling Club 1914*'
3¾ in. (9.5 cm.) long and smaller (4)

£300-500 US$620-1,000 €440-720

•447
TWO SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS AND FOUR OTHER SNUFF-MULLS
EACH APPARENTLY UNMARKED, MID-19TH CENTURY

One with foliage-engraved silver mounts, the cover of another set with a faceted rock crystal, the cover of another deficient
4 in. (10.2 cm.) long and various (6)

£200-300 US$410-610 €290-430

•449
FIVE SCOTTISH SILVER-MOUNTED HORN SNUFF-MULLS
ONE LONDON, 1836, THE OTHERS APPARENTLY UNMARKED, MID-19TH CENTURY

Each of typical form, the hinged covers of three engraved with initials, two applied with silver shields, one of which is engraved with Masonic type emblems
3¼ in. (8.4 cm.) wide (5)

£400-600 US$820-1,200 €580-860

•*450
A GROUP OF SIX VARIOUS SILVER-PLATE AND METALWARE SPOON-WARMERS
LATE 19TH CENTURY AND LATER

Each variously modelled as a shell on differing rockwork bases
6½ in. (16.5 cm.) wide and smaller (6)

£200-300 US$410-610 €290-430

•*451
A GROUP OF SIX VARIOUS SILVER-PLATE AND METALWARE SPOON-WARMERS
LATE 19TH CENTURY AND LATER

Each variously modelled as a shell on differing rockwork bases
6½ in. (16.5 cm.) wide and smaller (6)

£200-300 US$410-610 €290-430

•*452
A GROUP OF FIVE VARIOUS SILVER-PLATE AND METALWARE SPOON-WARMERS
LATE 19TH CENTURY AND LATER

Each variously modelled as a shell on differing rockwork bases
6½ in. (16.5 cm.) wide and smaller (5)

£200-300 US$410-610 €290-430

•453
A LIMOGES (HAVILAND) PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Printed in gilt with green-ground and gilt ornaments within moulded shaped borders, comprising:
Nine soup-plates
Seven dinner-plates
Six dessert-plates
An oval serving-dish
(wear and chipping) (23)

£200-300 US$410-610 €290-430

•454
A PARIS PORCELAIN ARMORIAL DESSERT SERVICE
19TH CENTURY, INCISED NUMERALS AND OTHER MARKS

With moulded fluted borders, painted and gilt with the conjoined arms of two shields, cross and stars, the other with a tree with lion rampant and unicorn supporters, beneath the motto *'Vincit Veritas'*, on a banner surmounted by a nine-pointed coronet with lion passant finial, comprising: a sauce tureen with cover and fixed stand; two comports; a footed bowl; fourteen plates; a further comport with coronet; eleven Royal Worcester oyster plates, (retailer's marks for Asprey's), with gilt foliate borders; a Sèvres teacup with gilt interlaced N monogram under coronet, and another similar (32)

£600-800 US$1,300-1,600 €870-1,100

•455
A GEORGE JONES & SONS POTTERY PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Decorated with trailing foliage, comprising:
Ten two-handled bowls and fifteen stands; Seven dinner-plates; Fifteen dessert-plates; Fifteen salad crescents
The dinner-plates- 10 in. (25.5 cm.) diam. (62)

£200-300 US$410-610 €290-430

456

A MINTON WHITE AND GILT PART DINNER SERVICE

20TH CENTURY, GILT MARKS

Decorated with a gilt border to the rim tooled with a geometric pattern, comprising: sixty-seven cresent-shaped dishes; forty-three two-handled soup-bowls and fifty-stands; forty-six side-plates; forty-five tea plates; thirty-six luncheon-plates; forty-seven dinner plates (334)

£2,500-3,500 US$5,200-7,200
€3,600-5,000

•457

TWELVE ENGLISH PORCELAIN DESSERT PLATES

CIRCA 1835, SEVEN WITH PATTERN NO. 2064, FIVE WITH PATTERN NO. 1895

Seven with cottages in landscape vignettes within apple-green ground and gilt flower and foliage-moulded borders; five painted with mansions and cottages in landscape vignettes, within apple-green ground and foliate, anthemion and flower-moulded borders (12)

£400-600 US$820-1,200
€580-860

•458
A PAIR OF CHINESE EXPORT SILVER-SHAPED SAUCE BOATS
18TH CENTURY

Each with branch handle and raised on a pedestal foot, decorated in underglaze blue with floral sprays and entwined leaves
9 in. (22.8 cm.) long
Together with a pair of *famille rose* shaped rectangular meat dishes —
10¼ in. (16 cm.) wide (4)

£200-300 US$410-610 €290-430

•459
A CHINESE EXPORT SILVER-SHAPED COFFEE POT AND COVER
18TH CENTURY

Of tall tapering form, with branch handle and bird head spout, the domed cover with ball finial, decorated in underglaze blue and gilt with scattered sprays of flowers
14 in. (35.5 cm.) high

£300-500 US$620-1,000 €440-720

•460
A PAIR OF CHINESE EXPORT BUTTER TUBS AND COVERS
20TH CENTURY

Of circular form with inset domed covers and fruit spray finials, decorated in underglaze blue and gilt in the 18th Century style with river landscape scenes
6 in. (15.2 cm.) diam. (2)

£200-300 US$410-610 €290-430

λ•461
GALLEY (BRITISH, LATE 20TH CENTURY)

Ten studies of teapots, coffee pots and cups and saucers

each signed 'GALLEY', one dated '1994', six dated '1995', three dated 1996'
oil on board
9 x 8 in. (22.8 x 20.3 cm.) and smaller
Ten in the lot (10)

£1,200-1,800 US$2,500-3,700 €1,800-2,600

PROVENANCE:
Purchased from Stephanie Hoppen, London.

•462
A COLLECTION OF INDIAN MINIATURES DEPICTING MONUMENTS
DELHI, SECOND HALF 19TH CENTURY

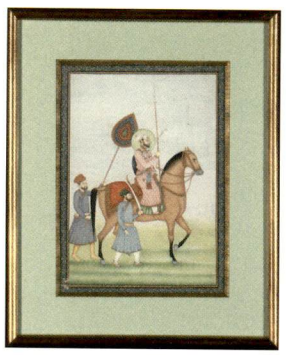
Gouache on ivory, one panel with nine ivory ovals depicting different monuments including the Taj Mahal, each with a narrow gold coloured frame and mounted on an oval green velvet ground; Together with five panels with similar but monochrome scenes also within narrow gold frames and mounted on a rectangular red velvet ground
Largest ivory panel - 5¾ in. (14.6 cm.) diam. (2)

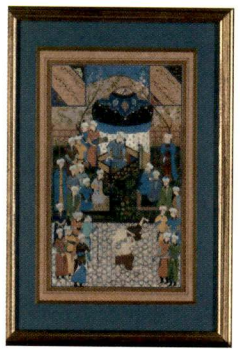
£2,000-3,000 US$4,100-6,100 €2,900-4,300

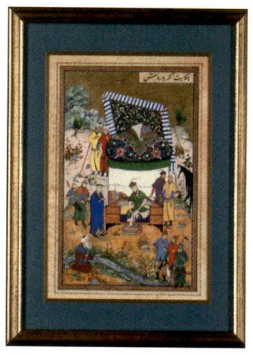
•463
A PAIR OF CHINESE CELADON GLAZED JOSS STICK HOLDERS
16TH/17TH CENTURY

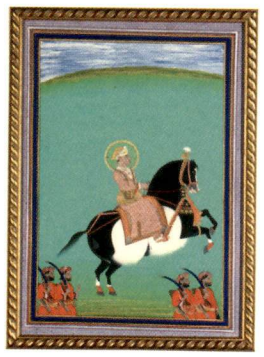
Modelled as laughing figures, each standing on a rectangular plinth with their arms folded across their chests
8 in. (20.3 cm.) high
And a Guandong glazed pottery model of a standing attendant holding a fan, 19th Century - 8⅜ in. (21.3 cm.) high (3)

£200-400 US$410-820 €290-570









•464
FOUR MINIATURES
INDIA AND IRAN, LATE 19TH-EARLY 20TH CENTURY

All gouache heightened with gold on paper, including a portrait of a Raja, Rajastan, late 19th/early 20th Century; a mounted Maharaja and attendants, India, 20th Century; a pair of wrestlers and a seated dignitary, both Iran, 20th Century
The largest - 14½ x 9¾ in. (36.9 x 24.7 cm.) (4)

£200-300 US$410-610 €290-430

•465
A CHINESE BLUE SUMMER WEAVE GAUZE CHI-FU FORMAL COURT ROBE
EARLY 20TH CENTURY

Embroidered with nine gilt dragons, lower sleeves missing

£500-1,000 US$1,100-2,000 €720-1,400

•467
A CHINESE RED SILK MANCHU STYLE WEDDING ROBE
LATE 19TH CENTURY

Embroidered with crane roundels

£500-1,000 US$1,100-2,000 €720-1,400

•466
A CHINESE RED VELVET INFORMAL ROBE
EARLY 20TH CENTURY

With velvet sleevebands, reapplied on later velvet

£400-600 US$820-1,200 €580-860

•468
A CHINESE RED WOOLEN CAPE
EARLY 20TH CENTURY

Embroidered with blue silk dragons, with yellow collar, lined with yellow silk damask

£500-800 US$1,100-1,600 €720-1,100

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE

•469
A QUANTITY OF CONTINENTAL COLOURED GLASS
19TH AND 20TH CENTURY, BOHEMIA AND FRANCE

Comprising: a pair of generous blue flash goblets cut, engraved and gilt with birds among foliage; two frosted blue flash tumblers cut and gilt with foliage; two black flash and ruby flash tumblers engraved with animals within circular cartouches; a red flash tumbler cut and engraved; a blue flash tumbler cut and engraved with a garland of foliage; a blue goblet gilt with foliage; a blue flash and gilt decanter of globular form with tall slender neck; and a pair of moulded flared faceted brown and pale amber 'tortoiseshell' vases
The first - 6 in. (15.2 cm.) high (12)

£600-800 US$1,300-1,600 €870-1,100

•470
A PAIR OF CUT GLASS LUSTRES
LATE 19TH CENTURY, PROBABLY ENGLISH, LATER SHADES

The flared petal-cut drip-pans suspending long cut-glass drops, supported on facet-cut stems and circular petal-cut feet, with later glass storm shades
15⅜ in. (39 cm.) high with storm shades (2)

£600-900 US$1,300-1,800 €870-1,300

•471
A PARIS PORCELAIN TRUMPET-SHAPED GILT VASE
EARLY 19TH CENTURY, POSSIBLY DAGOTY

Decorated with trailing foliage and with white porcelain crusted flowerheads; Together with two English porcelain vases and three stands painted with profile medallions and warriors on a pink and gilt ground with lion mask and ring monopodia; and two Sunderlandware cache-pots and a stand with grey printed decoration
The Paris vase - 6¼ in. (16 cm.) high (9)

£600-1,000 US$1,300-2,000 €870-1,400

•472
A GROUP OF HARDSTONE AND MARBLE OBJECTS

Comprising: two hexagonal boxes and one octagonal malachite box; two green jadeite bowls; six quartz hearts; three marble hearts; a mottled green marble box; a pair of crystal and black marble obelisks; an aventurine obelisk; a set of six yellow marble smaller cups; an agate bowl; a specimen marble obelisk; an onyx pillar; two pieces of rock crystal; a carved red marble paperweight; two hardstone objects and a horn beaker
The specimen marble obelisk -
6¾ in. (17 cm.) high (33)

£500-1,000 US$1,100-2,000
€720-1,400

•473
AN INDIAN MUGHAL JADE DAGGER HANDLE
19TH CENTURY

The pistol shaped grip gilt-heightened and gemset, adapted as a bottle opener
7 in. (18 cm.) long
Together with an Indian Mughal celadon jade dagger handle, 19th Century, with foliate carving and decoration —
5¼ in. (13.5 cm.) long (2)

£800-1,200 US$1,700-2,500
€1,200-1,700

PROVENANCE:
Peter Zervudachi, Galerie du Lac, Vevey, Lake Geneva.

•474
A MIXED LOT OF SPECIMEN MINERAL AND MARBLE OBJECTS
19TH AND 20TH CENTURY

Comprising: two black marble spheres on stands; forty-eight mineral eggs; an agate sphere; a flourspar sphere; a mineral sphere; a carved rock crystal sphere; a serpentine marble paperwight in the form of an egg on a rectangular base; a marble paperweight in the form of a book; a marble box in the form of a book inscribed 'SOUVENIR 1900'; a Derbyshire black marble and inlaid paperweight; a Jasper oval paperweight; a nephrite bowl; a Verona marble bowl; an amethyst bowl; and a red glass ladybird
The black marble spheres on stands -
5½ in. (14 cm.) high

£800-1,500 US$1,700-3,100
€1,200-2,200

475

•475
A NAPOLEON III GILT-BRASS MOUNTED SIMULATED MALACHITE JEWELLERY CASKET
MID-19TH CENTURY

Of shaped oval form, the top centred by a strapwork clasp inset with an oval medallion modelled as a bearded Classical man, the interior lined in red velvet
3½ in. (9 cm.) high; 6¼ in. (16 cm.) wide; 5¼ in. (13.5 cm.) deep
Together with a French ormolu mounted velvet casket, late 19th Century, the lid centred by a lion — 3½ in. (9 cm.) high (2)

£1,200-1,800 US$2,500-3,700 €1,800-2,600

477

•477
A VICTORIAN GILT-BRASS MOUNTED ALABASTER SCENT BOTTLE
THIRD QUARTER 19TH CENTURY

The double-hinged foliate-cast lid inscribed 'BETJEMANN'S PATENT 11049'
6 in. (15 cm.) high
Together with a gilt-brass mounted coral-coloured glass scent bottle, probably Russian — 5½ in. (14 cm.) high (2)

£300-500 US$620-1,000 €440-720

476

•476
A CONTINENTAL SILVER-MOUNTED AVENTURINE CASKET
LATE 19TH CENTURY

5½ in. (14 cm.) wide

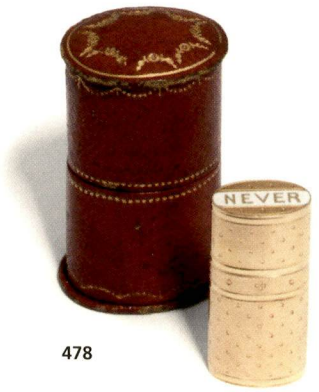
£200-300 US$410-610 €290-430

478

•478
TWO SILVER-GILT MOUNTED HARDSTONE ORNAMENTS, A SNUFF BOTTLE AND A FRENCH GOLD AND ENAMEL BOX BY CARTIER
19TH AND 20TH CENTURY

The first formed as a vase on a cylindrical plinth, the second modelled as a hand-seal; together with a Mongolian silver and stone-mounted jadite snuff-bottle, of moonflask form, the front and back mounted with filigree silver and set with hardstones, the hinged cover incorporating a spoon; and a French gold and enamel box of oval section, the sides and detachable cover with engine turned decoration, the top and bottom with white enamel surrounding the words 'Never' and 'Write', *marked on the bezel, the bezel further signed 'Cartier Paris Londres New York' and stamped '3741'*, contained in a fitted gilt-tooled red leather covered case
The Cartier box- 1⅜ in. (3.5 cm.) high (4)

£400-600 US$820-1,200 €580-860



478

•479
FIVE VARIOUS AMETHYST ITEMS
20TH CENTURY

Comprising- a hand-seal, engraved with initials 'SD'; two snuff bottles with gilt-metal mounts; a carved ornament with silver mounts and a bust mounted on a base (5)

£250-350 US$520-720 €360-500

•480
A GROUP OF METAL AND HARDSTONE HIPPOPOTAMUS ORNAMENTS
20TH CENTURY, ONE STAMPED 'TIFFANY'; ANOTHER STAMPED 'BUCCELLATI'

The hippopotami carved or cast realistically; Together with a carved elephant and a carved foo dog (17)

£600-800 US$1,300-1,600 €870-1,100

•481
A GROUP OF GLASS, ROCK CRYSTAL AND HARDSTONE ITEMS
20TH CENTURY

Comprising: five hand seals, the matrix of one engraved with a coat-of-arms, the matrix of another engraved with initials; an ornament carved as a lion; another carved as a snail; a snuff bottle and a carved figure of Ganesha (9)

£250-350 US$520-720 €360-500

•482
A GROUP OF TEN VARIOUS SILVER BOXES
ONE 18TH CENTURY, THE REMAINDER 19TH CENTURY

Each heart-shaped, including an 18th Century Scandinavian marriage casket with an openwork crown finial and two boxes with stone-set covers
3 in. (7.5 cm.) wide and smaller (10)

£300-500 US$620-1,000
€440-720

•483
TEN VARIOUS SILVER BOXES
20TH CENTURY

Each heart-shaped, the cover of one chased with a female mask, four with gadrooned rims, one on three feet
3⅝ in. (9 cm.) wide and smaller (10)

£300-500 US$620-1,000
€440-720

•484
A GROUP OF NINE VARIOUS SILVER BOXES
20TH CENTURY

Seven heart-shaped, one tear-shaped and another round, the covers of each set with 'gem' stones or coral, three supported on feet
3⅝ in. (9 cm.) wide and smaller (9)

£400-600 US$820-1,200
€580-860

•485
A GROUP OF EIGHT SILVER AND METAL BOXES
20TH CENTURY

Each heart-shaped, the cover of one chased with a castle, another cast and chased in the Teniers style with peasants in a landscape
4⅝ in. (11.5 cm.) wide and smaller (8)

£500-800 US$1,100-1,600 €720-1,100

•486
A GROUP OF NINE VARIOUS SILVER BOXES
20TH CENTURY

Each heart-shaped and chased with foliage scrolls
7¼ in. (18.5 cm.) wide and smaller (9)

£800-1,200 US$1,700-2,500 €1,200-1,700

•487
A GROUP OF SEVEN VARIOUS SILVER AND METAL BOXES
20TH CENTURY

Each heart-shaped, one with pierced sides, the hinged cover of another set with a 'gem' stone
2¾ in. (7 cm.) wide and smaller (7)

£300-500 US$620-1,000 €440-720

•488
THREE SILVER-MOUNTED CUT GLASS BOXES; TWO SILVER AND TORTOISESHELL BOXES AND A SILVER AND MOTHER-OF-PEARL BOX
20TH CENTURY

Each heart-shaped, two of the first three each boldly chased with foliage scrolls, the hinged covers of the second two each with a tortoiseshell panel, the hinged cover of the last box with a mother-of-pearl set butterfly ornament
5 in. (12.5 cm.) wide and smaller (6)

£400-600 US$820-1,200
€580-860

•489
TWO PORTUGUESE BOXES
THE FIRST STAMPED 'FERREIRA PORTO', OPORTO, AFTER 1938, THE SECOND OPORTO AFTER 1938

The first box square with reeded sides, the hinged cover set with a faceted glass stone simulating a citrine with foliage scroll and thistle motifs, the second box circular, the detachable cover later applied with 'gem-stone' set ornament
4 in. (10 cm.) square and smaller (2)

£100-200 US$210-410
€150-290

•490
SIX VARIOUS SILVER AND METAL BOXES
20TH CENTURY

Each heart-shaped, one with an openwork cover pierced with a female figure within foliage scrolls and another with a 'gem-set' hinged cover
3¾ in. (9.3 cm.) wide and smaller (6)

£300-500 US$620-1,000
€440-720

•491
A SILVER-MOUNTED IVORY PAPER-KNIFE
APPARENTLY UNMARKED, LATE 19TH/EARLY 20TH CENTURY

The tapering ivory blade with a plain silver handle
15¾ in. (40.5 cm.) long

£100–200 US$210–410 €150–290

•492
A GEORGE V SILVER-MOUNTED COCONUT-CUP
MARK OF CARRINGTON & CO, LONDON, 1933

The coconut cup bowl with an everted rim and scalloped straps, on a trumpet base, the rim engraved with an inscription and trailing foliage within strapwork, *marked near rim, on straps and on foot*
8¾ in. (22.3 cm.) high
The inscription reads '*F.W.E. EX DONO H.C.M. 1933*'

£400–600 US$820–1,200 €580–860

•493
A SILVER-MOUNTED COCONUT CUP
MAKER'S MARK LN, 18TH CENTURY

The coconut cup with the silver-mounted rim and stepped and reeded trumpet foot, engraved with a crest, *marked with maker's mark only under base*
6 in. (15.5 cm.) high

£300–400 US$620–820 €440–570

•494
A SILVER-MOUNTED TORTOISESHELL SNUFF-BOX
18TH CENTURY, APPARENTLY UNMARKED

The oval hinged cover and base each set with silver mounts
4½ in. (11.5 cm.) wide

£300–500 US$620–1,000 €440–720

Ernst Riegel (1871-1939) trained from 1890 in the workshop of Munich goldsmith, Fritz von Miller. Whilst still in Munich, Riegel became a teacher at the Municipal Craft School for Goldsmiths. It was there he produced a various number of silver mounts for the Grand Duke of Hesse's collection of agate and nephrite bowls - introducing a modern interpretation of objects, which were primarily kept in curiosity cabinets.

In 1907, Riegel joined the Darmstadt artists' colony, which became a leading centre for *Jugendstil* and the applied arts in Germany.

After replacing several members of the original Darmstadt group, Riegel went on to become a professor at the *Stadtische Werkschule*, in Cologne, in 1912 and from 1920 was in charge of the goldsmiths' shop of the Institute of Religious Art.

•495
A GERMAN SILVER STANDING CUP AND COVER
MARK OF ERNST RIEGEL, DARMSTAT, 1908

The domed base applied with wirework spirals, the stem modelled as a female figure in peasant costume, supporting the bowl of the cup cast as a wickerwork basket holding foliage and flowers, *signed with monogram and dated under the cup*
11¼ in. (28.5 cm.) high
16 oz. (491 gr.)

£1,500-2,000 US$3,100-4,100 €2,200-2,900

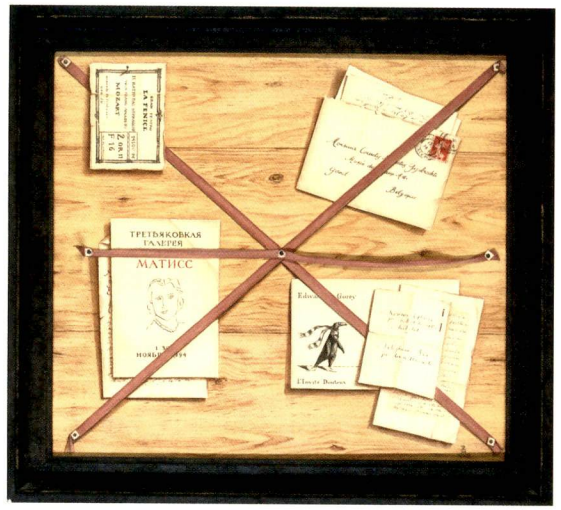
495

496

•496
A GERMAN SILVER STANDING CUP AND COVER
MARK OF ERNST RIEGEL, DARMSTAT, 1904

The domed base modelled with stylized lattice work, the stem modelled as a female nude supporting an inverted pear-shaped vessel chased with insects within stylized lattice-work, *signed with monogram and dated on the back of the base*
11½ in. (29 cm.) high
13 oz. (419 gr.)

£1,500-2,000 US$3,100-4,100 €2,200-2,900



•497
PASCALE LAURENT (FRENCH, 20TH CENTURY)

Trompe l'oeil with letters and invitations on a panel with a ribbon

Signed with initials and dated 'PL/94/NoVIII' (lower right)
oil on panel with attached ribbon
15¾ x 17¾ in. (40 x 45 cm.)
Painted in 1994.

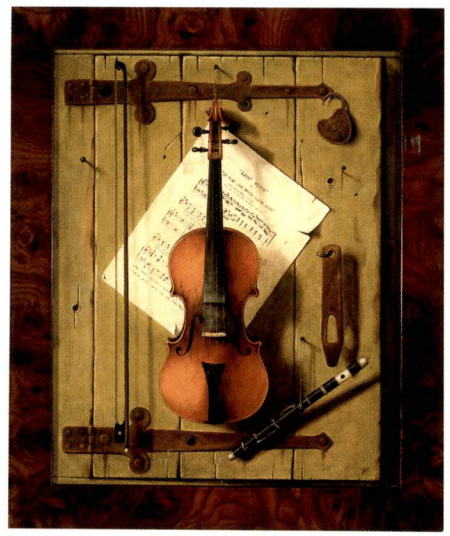
£500-800 US$1,100-1,600
€720-1,100

•498
ENGLISH SCHOOL (19TH CENTURY)

Trompe l'oeil with playing cards, a book and a knife

Signed with initials 'LMH' (on the handle of the knife)
pen and black ink and watercolour
12 x 16¼ in. (30.5 x 41.3 cm.)

£300-500 US$620-1,000
€440-720



•499
FOLLOWER OF WILLIAM MICHAEL HARNETT

Trompe l'oeil with a violin and bow, a piccolo, a sheet of music and other objects pinned to a wooden door

Inscribed '"SAINT KEVIN"/"BY THAT LAKE WHOSE GLOOMY SHORE"/FROM MOORES "IRISH MELODIES"/Published by T.T. DALY 419 G*es*d Street N.Y.
oil on canvas
16¼ x 13¼ in. (41.2 x 33.6 cm)

£300-500 US$620-1,000
€440-720

BRONTE
BRONTE
CASANOVA
FORSTER
FORSTER
LE PILLAGE DE L'EUROPE

•500
PIETER TEN CATE (DUTCH, 1869-1937)
Signed 'ten Cate' (lower left)
pastel on paper
13¼ x 10 in. (33.5 x 25.5 cm)

£1,200-1,800 US$2,500-3,700
€1,800-2,600

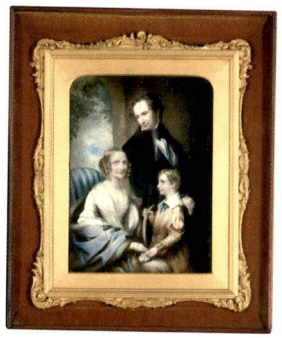
PROVENANCE:
With Adolphe le Goupy, Paris.

•501
JACQUES VILLON (1875-1963)

Sous la Tente, sur la Plage (Blonville) (Ginestet & Pouillon E.137)

Aquatint in colours, 1905, on sturdy wove, signed and dated in pencil, numbered 5, from the edition of 50 (there were also a number of artist's proofs in different colours variations), published by Sagot, Paris, with his blindstamp, with wide margins, the colours attenuated, in a gilt frame
Image 465 x 580 mm., Sheet 548 x 690 mm.

£1,500-2,500 US$3,100-5,100 €2,200-3,600

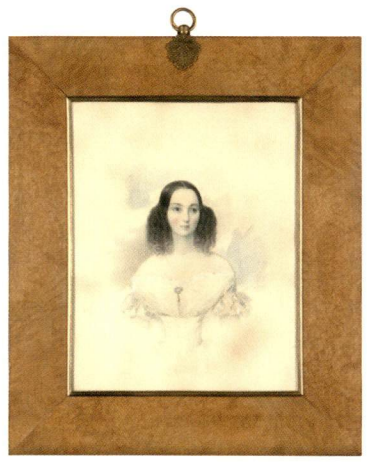


•502
ENGLISH SCHOOL, CIRCA 1850

A pair of miniatures depicting a lady and a gentleman: she, in black dress with lace collar, cameo worn as a corsage, white shawl and lace bonnet, seated on a red velvet seat; he, in black coat, waistcoat and trousers, white shirt, black stock, holding a lornette and newspaper, seated on a red velvet chair; Together with a family group including a lady seated on a blue striped chair, a gentleman standing in black coat, and a young boy, in brown dress holding a hoop, English School, *circa* 1830/40
watercolour on card, watercolour on ivory, respectively
Rectangular, 7½ x 5½ in. (19 x 14 cm.), gilt-metal mount within fitted brown leather cases with tooled border and floral mount; and 9¼ x 7 in. (23.5 x 17.8 cm.), gilt-metal mount within velvet-lined box frame, respectively (3)

£200-300

US$410-610
€290-430



•503
A. PAKROVSKII
(RUSSIAN, 19TH CENTURY)

Portrait of a lady, head and shoulders; and Portrait of an officer, three-quarter-length

The first signed in Cyrillic and dated 'A. Pakrovskii/1841' (centre right); and the second signed in Cyrillic and dated 'A. Pakrovskii/1843' (centre left)
watercolour
10 x 8¼ in. (25.4 x 21 cm.) A pair (2)

£300-500 US$620-1,000
€440-720

The officer is a knight of the orders of St Stanislaus and St George. The mountains and the officer's cloak suggests he may be on the front in the Caucasus, where the Russians were engaged in war in the 1840s.

•504
LIONEL NOEL ROYER (FRENCH, 1852-1926)

Portrait of the marquis de Broc; Portrait of the marquise de Broc

Both signed 'Lionel Royer' (lower right)
oil on panel
8⅝ x 6¼ in. (21.8 x 15.8 cm.) A pair (2)

£400-600 US$820-1,200
€580-860

A pupil of both Alexandre Cabanel and Bouguereau, Royer made his debut at the Salon de Paris in 1874. A painter of historical pictures, as well as religious and classical scenes, his work is well represented in French public collections.

•505
CONTINENTAL SCHOOL, 19TH CENTURY

A pair of reproduction portraits of Napoleon I and Empress Josephine, in profile to right and left, respectively: he, in military uniform; and she, in gold tiara
Ovals, 3 in. (7.6 cm.) high, in rectangular etched mirror mount within maple frame
The engraving: 257 x 318 mm.
Together with 'Bouquet de Charles X', by Jean Dominique Etienne Canu, a stipple engraving in colours, on wove, *circa* 1830 (2)

£200-400 US$410-820 €290-570

•506
AFTER GEORGE MORLAND

Fruits of Industry and Economy
oil on canvas
21 x 17 in. (53.3 x 43.2 cm.)

£400-600 US$820-1,200 €580-860

The prototype for this picture is in the Philadelphia Museum of Art, which is a pendant to Morland's *Effects of Youthful Extravagance and Idleness*, 1789 (location unknown).

•507
FRENCH SCHOOL (19TH CENTURY)

Portrait of an officer in uniform
watercolour on paper

£300-500 US$620-1,000 €440-720

•508
AN ITALIAN WHITE MARBLE BAS RELIEF ROUNDEL OF A LADY
BY FABBRUCCI, SECOND HALF 19TH CENTURY

Inscribed to lower shoulder 'FABBRUCCI' on gilt-painted ground, with giltwood and gesso moulded frame
21¾ in. (55.3 cm.) diameter overall

£1,500–2,500 US$3,100–5,100 €2,200–3,600

•509
A TERRACOTTA ROUNDEL OF A LADY IN PROFILE
BY ADRIEN FOURDNING, DATED 1878

Inscribed 'UNION', further inscribed to lower edge 'ADRIEN FOURDNING/1878', giltwood frame
21¼ in. (54 cm.) diameter overall

£1,000–1,500 US$2,100–3,100 €1,500–2,200

•510
AN ITALIAN WHITE MARBLE BAS RELIEF ROUNDEL
BY TADOLINI, ROME, DATED 1867

A profile bust of a lady, inscribed to headress 'M.BOULLAY' and further inscribed to lower shoulder 'EQ.SCIPIO.TADOLINI.ROMA.1867'
20½ in. (52 cm.) diameter

£2,000–3,000 US$4,100–6,100 €2,900–4,300

Adamo Tadolini (d. 1868) studied under De Maria, and later worked in the studio of Canova. He specialised in monuments to the international celebrities of the 19th Century, and exhibited in Italy, Paris and London (Royal Academy, 1830).

•511
A LOUIS XVI GILTWOOD AND PAINTED BAROMETER
BRIOL OPTICIEN, LATE 18TH CENTURY

Modelled with leaves and with a beaded swag issuing from eagle heads, the dial inscribed *Briol Opticien/Fournisseur de la Maison Impériale des Loges/à St Germain en Laye*; repainted, tube removed
36½ in. (93 cm.) high

£1,500-2,500 US$3,100-5,100 €2,200-3,600

•512
FRENCH SCHOOL (19TH CENTURY)
Portrait of two sisters in profile
oil on canvas, framed as round
19¾ x 19¾ in. (50 x 50 cm.)

£1,500-2,000 US$3,100-4,100 €2,200-2,900

•513
A FRENCH GOLD-MOUNTED AMBOYNA SNUFF BOX
SECOND QUARTER 19TH CENTURY

The lid inset with a watercolour depicting a vase of flowers, indistinctly signed, with a tortoiseshell interior
3⅜ in. (8.5 cm.) diameter
Together with a French amboyna and tortoiseshell strung snuff box, the lid inset with a decorative parcel-gilt glass disc — 3½ in. (9 cm.) diameter (2)

£300-500 US$620-1,000 €440-720

•515
A CHINESE LAC BURGAUTÉ GRADUATED SET OF INGOT-SHAPED DISHES
18TH CENTURY

Each decorated with figures in fenced gardens of rockwork and flowers
4⅜ in. (11 cm.) long max. (7)

£400-600 US$820-1,200 €580-860

The unusual form of these dishes is based on a silver ingot, a tradable currency during the Ming and Qing periods.

•514
TWO JAPANESE TORTOISESHELL-VENEERED WOODEN BRUSHPOTS
19TH CENTURY

Decorated in gilt and red lacquer, mother-of-pearl and bone, one with birds and insects amongst millet, the other with geese before a river landscape scene, both mounted on footed circular bases
7½ in. (19 cm.) high (2)

£300-500 US$620-1,000 €440-720

•516
A FRENCH IVORY PORTRAIT RELIEF OF A LADY
EARLY 19TH CENTURY

Modelled in profile, mounted in a later gilt-brass frame with ribbon-tied cresting
The ivory - 2 in. (5 cm.) high
Together with a pair of ivory portrait reliefs of a gentleman and lady, early 19th century, mounted on a blue glass panel in a moulded gilt-brass frame — the ivories - 2¼ in. (5.8 cm.) high (2)

£400-600 US$820-1,200 €580-860

•517
A GROUP OF FRENCH BEAD EMBROIDERED ITEMS
LATE 19TH/ EARLY 20TH CENTURY

Comprising: a pair of wall pockets, with vine and grape decoration and beaded tassle fringes; a pair of wall pockets, with red ground and floral and decoration; a single wall pocket, with green ground and leaf decoration; a pair of roundels, each centred by a flower; and two bead embroidered purses
The wall pockets — 10 in. (25.5 cm.) high (9)

£200-300 US$410-610 €290-430

•518
A CHARLES X PALAIS ROYALE ORMOLU AND MOTHER-OF-PEARL HAND MIRROR
CIRCA 1825

The circular frame cast with trailing foliage and enclosing plates to both sides, surmounted by a floral wreath cresting
80 in. (25.5 cm.) high
Together with a Charles X ormolu hanging mirror — 6½ in. (16.5 cm.) high; a Restauration ormolu and verre églomisé picture, depicting two Classical figures — 4¼ in. (11cm.) high; and a pair of silver-mounted mother-of-pearl pill boxes, mid-19th Century — 1½in. (4 cm.) high (5)

£800-1,200 US$1,700-2,500 €1,200-1,700

•519
A GROUP OF FIVE FRAMED PORTRAIT RELIEF MEDALLIONS
19TH AND 20TH CENTURY

Comprising: a biscuit porcelain portrait of Eugénie, Empress of France, inscribed 'F.PEYRE F. NIEUWERKERKE DIR', mounted in a beaded ribbon-tied gilt-brass frame; a French Sèvres biscuit porcelain commemorative plaque of Nicholas II and Alexandra, inscribed to the reverse 'LL.MM L'EMPEREUR ET L'IMPERATRICE DE RUSSIE VISITENT LA MANUFACTURE NATIONALE DE SÈVRES 8 OCTOBRE 1896', in a mahogany frame; an ivory profile of a Cardinal; and a pair of composition profile medallions, after the Antique Eugénie medallion - 5 in. (12.5 cm.) high
Together with a pair of giltwood and composition miniature frames, of Rococo style — 8 in. (20.5 cm.) high; a bronze relief plaque of a gentleman, mounted in an ebonised octagonal frame — 7 in. (18 cm.) high; and a beaded picture, depicting a young family in a garden setting — 9 x 7½ in. (23 x 19 cm.) (9)

£300-500 US$620-1,000 €440-720

•520
A RUSSIAN ENAMELLED EMPEROR NICHOLAS II CORONATION BEAKER
DATED 1896

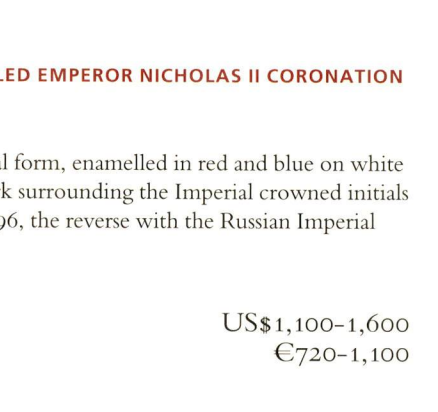
Of tapering cylindrical form, enamelled in red and blue on white ground with strapwork surrounding the Imperial crowned initials of Nicholas II and 1896, the reverse with the Russian Imperial arms, gilt borders
4 in. (10.2 cm.) high

£500–800 US$1,100–1,600 €720–1,100

•521
KAZANSKAYA MOTHER OF GOD
RUSSIAN, MARK OF V.A. (CYRILLICS), MOSCOW, 1894

Together with a Greek travelling icon of St. Nicholas, *circa* 1900, encased in a velvet frame; and a Russian brass and enamel icon, 19th Century, depicting Christ in Majesty
The largest icon: 12⅜ x 10⅝ in. (31 x 27 cm)
The smallest icon: 3⅜ x 2¾ in. (8.5 x 7 cm)
The enamel icon: 3⅞ x 2⅜ in. (9.8 x 7.5 cm)
Together with a pair of Russian small gilt-metal mounted birch desk timepieces, by Rocket, late 20th Century, of octagonal outline with strut supports, the dials signed in Cyrillic *RAKETA* (Rocket), with quartz movements - 4¼ in. (11 cm.) wide (5)

£1,500–2,000 US$3,100–4,100 €2,200–2,900



(part)

•522
A SET OF FOUR GILT-METAL BEAKERS
20TH CENTURY

Each tapering cylindrical and with spreading base, applied with three lion's masks on a textured ground with strapwork, each engraved with a crest
6½ in. (16.5 cm.) high (4)

£700–1,000 US$1,500–2,000 €1,100–1,400

PROVENANCE:
Purchased from Mallett, London.

•523
AN EDWARD VII SILVER FLASK
MARK OF WILLIAM NEAL AND GEORGE NEAL, LONDON, 1903

Oblong and with a hinged domed cover, applied with Russian Imperial arms and engraved with an inscription, *marked front and back and on neck*
6 in. (15.3 cm.) long
6 oz. (197 gr.)
The inscription reads '*from Grand Duke Michael of Russia 1904 to W. Cattanach*'

£600-800 US$1,300-1,600 €870-1,100

PROVENANCE:
The Grand Duke Michael of Russia (1878-1918), brother to Tsar Nicholas II.
W. Cattanach.

•525
A SET OF SEVEN PORTUGUESE SILVER-GILT DISHES
MARK OF DAVID FERREIRA, PORTUGAL, 1938

Each formed as a leaf, *marked near stem*
9¾ in. (24.5 cm.) long and smaller
31 oz. (974 gr.) (7)

£400-600 US$820-1,200 €580-860

•524
A CONTINENTAL SILVER-GILT BOX
CIRCA 1900

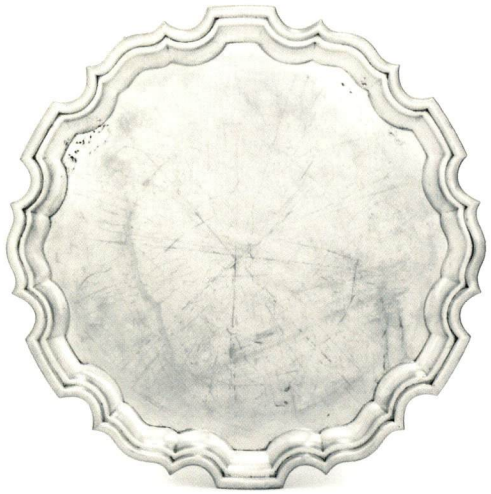
Bombé and with foliage scroll corners, two sides chased with courting couples in landscape, the other sides chased with foliage and flowers and applied with two scroll handles, the detachable cover similarly decorated with a bud finial, *marked underneath with pseudomarks and on foot and rim with French import marks*
5½ in. (14 cm.) high
15 oz. (465 g.)

£300-500 US$620-1,000 €440-720

•526
A SILVER-PLATED WINE COOLER
20TH CENTURY

Shaped in the form of a barrel, with two reeded handles
9 in. (22.5 cm.) high

£300-500 US$620-1,000 €440-720



•527
A GEORGE V SILVER SALVER
MARK OF WALKER AND HALL, SHEFFIELD, 1935

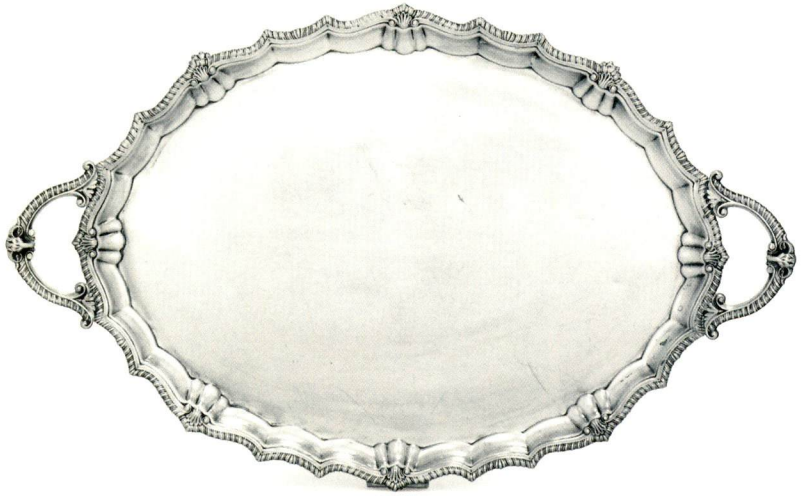
Shaped circular and on three scroll feet, with a shaped border, *marked near rim, the back further stamped 'Walker & Hall Sheffield 53683'*
14¾ in. (37.5 cm.) diam.
45 oz. (1,401 gr.)

£600-800 US$1,300-1,600 €870-1,100

•529
A GEORGE III SILVER SALVER
MARK OF HENRY CHAWNER, LONDON, 1787

Circular form on three bracket feet, with reeded border, engraved with coat-of-arms, *marked underneath*
12 in. (30.5 cm.)
30 oz. (946 gr.)

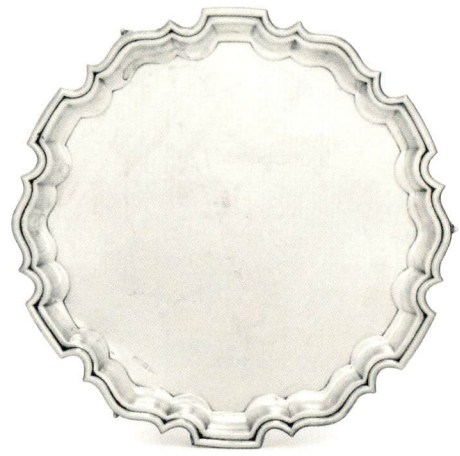
£800-1,200 US$1,700-2,500 €1,200-1,700



•528
A GEORGE V SILVER TRAY
MARK OF BARKER BROS. LTD, BIRMINGHAM, 1934

Shaped oval and on four paw feet, with a shell heightened gadrooned border and two ram's mask capped gadrooned handles, *marked on the back, the base further stamped 'Made in England'*
25½ in. (65 cm.) long
89 oz. (2,757 gr.)

£800-1,200 US$1,700-2,500 €1,200-1,700

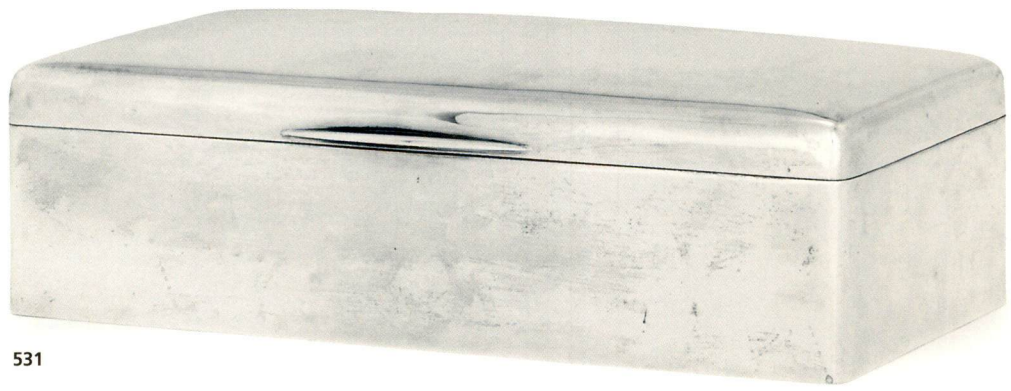


•530
AN GEORGE VI SILVER SALVER
MARK OF WALKER AND HALL, SHEFFIELD, 1936

Shaped circular and on three scroll feet, with shaped border, *marked near rim, the back further stamped 'Walker & Hall Sheffield 53683'*
12¼ in. (31.5 cm.) diam.
29 oz. (889 gr.)

£400-600 US$820-1,200 €580-860

ALL LOTS WITH A LOW ESTIMATE OF £2,000 AND BELOW WILL BE SOLD WITHOUT RESERVE



531

•531
A SILVER CIGAR BOX
MARK OF WILLIAM COMYNS, LONDON, CIRCA 1900

Oblong and with hinged cover with plain thumbpiece, the interior later lined with velvet *marked on outer rim near hinge*
12½ in. (33 cm.)
72 oz. (2,243 gr.)

£1,000-1,500 US$2,100-3,100 €1,500-2,200

•532
A GEORGE II SILVER INKSTAND
MARK OF WILLIAM CRIPPS, LONDON, 1751

Shaped oval and on four scroll feet, with gadrooned border, the baluster pots each with detachable pierced covers and gadrooned borders, with a later ill-fitting container with taperstick cover, *marked underneath, under each pot and inside one cover, the later container apparently unmarked*
9¾ in. (25 cm.) long
26 oz. (800 gr.) excluding later container

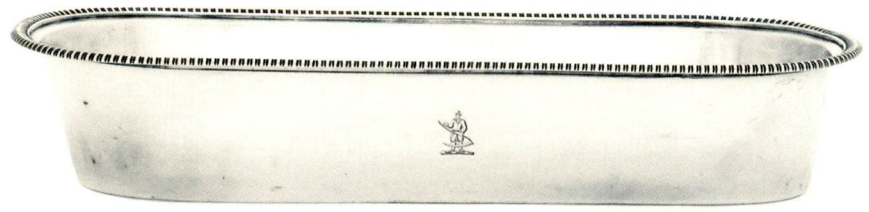
£1,200-1,800 US$2,500-3,700 €1,800-2,600

532

•533
A GERMAN SILVER CASTER
MARK OF MARTIN FRIEDRICH MÜLLER, BERLIN, LAST QUARTER 18TH CENTURY

Baluster shaped, on spreading foot, the bayonette mounted cover pierced and engraved with foliage and flowers and with a facetted finial, *marked underneath, the cover with a later Dutch tax mark*
7¾ in. (19.6 cm.) high
8 oz. (260 gr.)

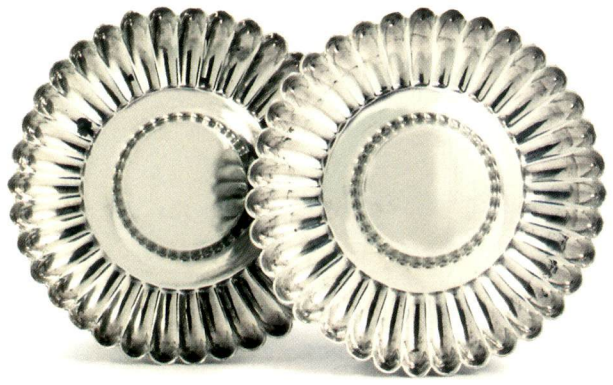
£200-300 US$410-610 €290-430



•535
A GEORGE III SILVER KNIFE-TRAY
MARK OF WILLIAM BURWASH AND RICHARD SIBLEY, LONDON, 1808

Oval and with a gadrooned rim, engraved twice with a crest, *marked at one end*
15½ in. (39.5 cm.) long
35 oz. (1,097 gr.)
The crest is that of Ashton, Ety or Pilkington

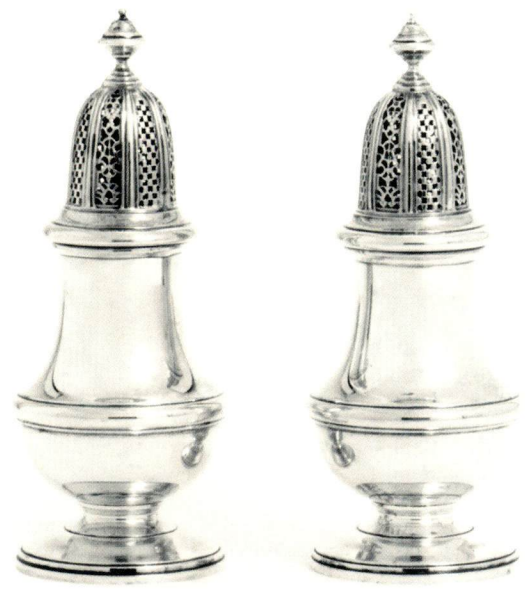
£700-1,000 US$1,500-2,000 €1,100-1,400



•534
A PAIR OF GEORGE IV SILVER SALT-CELLAR STANDS
MARK OF PHILIP RUNDELL, LONDON, 1820

Circular with fluted rims and domed centres
4¼ in. (10.8 cm.) diam.
6 oz. (212 gr.) (2)

£300-500 US$620-1,000 €440-720



•536
A PAIR OF ELIZABETH II SILVER CASTERS
LONDON, 1963, ONE WITH MAKER'S MARK RW OVER B

Vase shaped and on spreading foot, the detachable covers pierced and with baluster finials, *marked underneath and on cover bezel*
6½ in. (16.5 cm.) high
15 oz. (478 gr.) (2)

£300-500 US$620-1,000 €440-720

•537
A GEORGE III SILVER TEAPOT
MARK OF SOLOMON HOUGHAM, LONDON, 1802

Compressed circular with a central band, the detachable cover with stained ivory finial, with wood handle, engraved with a crest, *marked on base, and on cover bezel*
11 in. (28 cm.) long
gross weight 27 oz. (832 gr.)

£400-600 US$820-1,200 €580-860

•539
AN ITALIAN BOWL AND COVER
STAMPED 'TIFFANY AND CO'

Cylindrical and on square base, with bifurcated handle terminating in swan necks, with foliage border, the detachable cover with part foliage cast finial, *marked on foot*
10 in. (25.4 cm.) wide over handles

£200-300 US$410-610 €290-430

•538
A PORTUGUESE COVERED BOWL
LISBON, AFTER 1938

In the French mid-18th Century taste, fluted bombé and with gadrooned lower body, on three foliage panel feet, the detachable cover with a fruiting finial, *marked underneath and on cover bezel*
8¾ in. (22.1 cm.) high

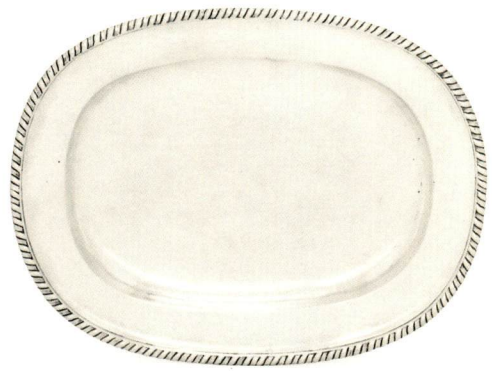
£1,000-1,500 US$2,100-3,100 €1,500-2,200

•540
A PORTUGUESE COFFEE-POT
OPORTO, AFTER 1938, STAMPED INDISTINCTLY

After a model by Fran\ccois Thomas Germain, the sprially fluted pear- shaped body on openwork leaf capped scroll feet, with turned wood handle and foliage and berry spout, the hinged cover with bud finial, *marked underneath and on cover bezel*
10¾ in. (27.3 cm.) high

£700-1,000 US$1,500-2,000 €1,100-1,400

A pot of similar form by Germain, Paris, 1757, is in the collection of the Metropolitan Museum of Art, New York.



•541
AN ELIZABETH II SILVER FISH-DISH
MARK OF C.J. VANDER, LONDON, 1962

Shaped oval and with gadrooned rim, engraved twice with a crest, *marked on the back*
29¾ in. (75.5 cm.) long
101 oz. (3,136 gr.)

£800-1,200 US$1,700-2,500 €1,200-1,700

•543
A PORTUGUESE SILVER OVAL MEAT DISH
MARK OF LEITAJ, 20TH CENTURY

Oblong and with gadrooned border, *marked on base*
15¼ in. (38.5 cm.) long
34 oz. (1,070 gr.)

£600-800 US$1,300-1,600 €870-1,100

•542
A SET OF FOUR FRENCH SILVER MEAT-DISHES
MARK OF H. SOUFFLOT, PARIS, LATE 19TH CENTURY

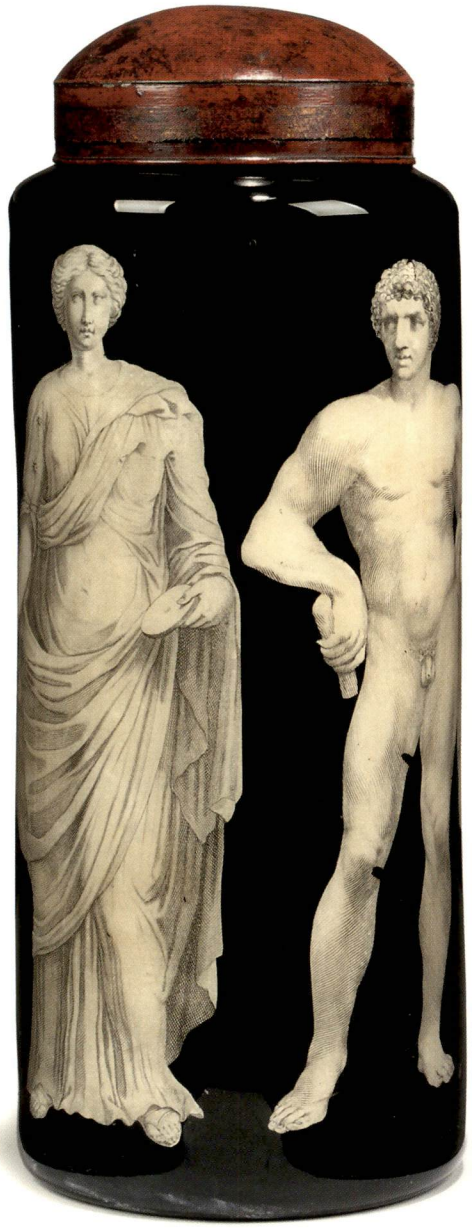
Each shaped oval and with moulded rim, each engraved with two cyphers, *each marked on the back, the backs further stamped 'H. Soufflot Orfèvre Paris' and with scratchweights '636g'; '648g'; '634g' and '638g'*
12 in. (30.7 cm.) long
79 oz. (2,463 gr.) (4)

£800-1,200 US$1,700-2,500 €1,200-1,700

•544
AN ELIZABETH II SILVER MEAT-DISH
MARK OF C.J. VANDER, SHEFFIELD, 1964

Shaped oval and with a gadrooned rim, *marked on the back, the back further stamped 'Harrods'*
22½ in. (57.5 cm.) long
74 oz. (2,288 gr.)

£800-1,200 US$1,700-2,500 €1,200-1,700



•545
A CYLINDRICAL GLASS DECALCOMANIA VASE AND METAL COVER
CIRCA 1900

Decorated with monochrome paper cut-outs of marble statues after the Antique on a black painted ground, red painted 'antiqued' metal cover
20 in. (51 cm.) overall

£500-800 US$1,100-1,600 €720-1,100

•546
AN AMERICAN SILVER TRUMPET-SHAPED VASE
MARK OF GEORGE A. HENCKEL & CO, NEW YORK,
FIRST HALF OF 20TH CENTURY

On domed circular base with tapering trumpet-shaped body, pierced and engraved with floral swags, with flared rim *marked on base and stamped 'Black, Starr & Frost'*
12½ in. (31.5 cm.)
12 oz. (380 gr.)

£150-200 US$310-410 €220-290

547

547
CARL IVAR GILBERT
(AMERICAN, D.1972)
New York
Signed 'C. IVAR GILBERT' (lower right)
Pencil, pen and black ink, watercolour and bodycolour
21¾ x 29¼ in. (55.5 x 74.5 cm.)

£2,500-4,000 US$5,200-8,200
€3,600-5,700

548 (part)

•548
JAMES MALTON (1761-1803)
Nine views in the City of Dublin (Abbey 473-474)
Etching and aquatints with extensive hand colouring, 1792-99, nine plates from the series of 25, on wove paper, published by the artist, London, and G. Cowen, Dublin, with margins, generally in good condition, framed in black and gilt Hogarth style frames;
Together with *Two commemorative scenes of George IV in Kingstown and Dublin*, by R. Havell after J.P. Haverty, etchings and aquatints in colours, 1823, framed
Image 310 x 425 mm.,
Sheet 540 x 430 mm. (average) (11)

£1,200-1,800 US$2,500-3,700
€1,800-2,600

PROVENANCE:
With Agnews, London (according to a label on the backboard)

•549
JOHANN SEBASTIAN MÜLLER (1715-*CIRCA* 1785) AFTER GIOVANNI PAOLO PANINI (1692-1765)

Ruins of Ancient Rome

Etchings with hand colouring, 1753, plates 1 and 4 from the series, on laid paper, printed for and sold by R. Sayer, H. Overton, T. Bowles, J. Bowles & Son, London, published 1753, trimmed to the platemark on three sides, laid on linen, in gilt frames
Images 34.3 x 47.2 cm. (2)

£200-400 US$410-820 €290-570

Plate 1 shows *Temple of Peace, Mausoleum of Jupiters Priests, St. Pauls Gate, Constantine's Collumn, Remains of the Temple Jupiter.*

Plate 4 shows *The Pantheon, The Obelisk of Augustus, Ruins of an Ancient round Temple near Pozziolo, The Arch of Augustus, The Basilica Antoninus.*

•550
HYPPOLITE SERBRON (FRENCH, 1801-1879)

L'Île de Philae

Signed and dated 'H Sebron/1864' (lower right) and inscribed 'L'Île de Philae/en Nubie' (lower left).
watercolour on paper
14 x 10 in. (35.6 x 25.4 cm)
Executed in 1864.

£800-1,200 US$1,700-2,500 €1,200-1,700

•551
ROBERT HAVELL (1769-1832) & SON AFTER JAMES BAILLIE FRASER (1783-1856)

'Crossing the Touse', Plate 11 from Views in the Himalaya Mountains

Etching and aquatint in colours with hand colouring, 1820, on wove, published by Rodwell & Martin, London, 1820, with wide margins, laid to a support sheet, generally in good condition
Image 515 x 671 mm., Sheet 542 x 772 mm.

£800-1,200 US$1,700-2,500 €1,200-1,700

552 NO LOT

•553
AFTER JEAN-JOSEPH BOSTIER DE BEZ (CIRCA 1780-1845)

La Promenade du Jardin Turc

Photogravure, printed in colours, with margins, generally in good condition, framed
Image 302 x 454 mm., Sheet 382 x 582 mm.

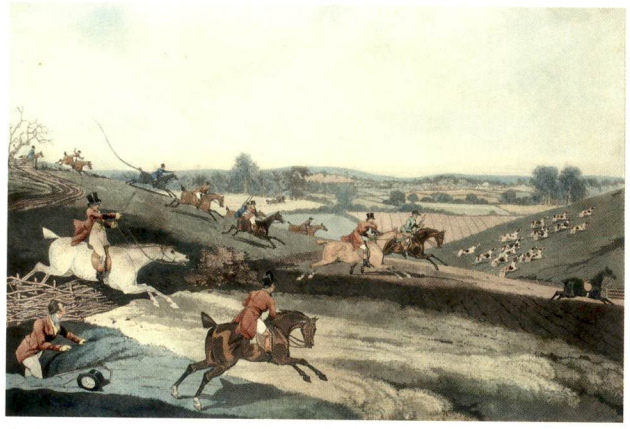
£200-300 US$410-610 €290-430

•555
FRENCH SCHOOL (19TH CENTURY)

Paris street scene

charcoal on paper
6½ x 9¼ in. (16.75 x 23.5 cm.)

£300-500 US$620-1,000 €440-720



(part)

•554
JAMES POLLARD (1792-1867)
AFTER EDWARD GILL (ACTIVE 1860-1886)

Four Hunting Scenes: Fox Hunters Meeting; The Fox Breaking Cover; A Fox Chase!; Death of the Fox, From, Sketches by E. (T.) Gill esq.'

The set of four aquatints in colours with additional hand colouring heightened with touches of gum arabic, 1819, on laid paper, published by R. Pollard & Sons, London, with margins, each laid to the backboard at the sheet edges, in gilt wood and metal frames bearing the engraver's name;
Together with *three colour reproductions* of sporting subjects, after Henry Alken, and four others, similar, some with additional hand colouring, framed; and *The Competitors*, a reproduction after W. H. Trood depicting eight dogs, framed
Image 312 x 452 mm., Sheet 352 x 460 mm. (average) (12)

£600-800 US$1,300-1,600 €870-1,100

•556
NEAPOLITAN SCHOOL (19TH CENTURY)

Vesuvius Erupting

Inscribed 'ERUZ: D 11 7BRE 1810' (on the border)
body colour on paper
4¼ x 5¾ in. (10.8 x 14.7 cm)
Executed in 1810

£200-300 US$410-610 €290-430

Mount Vesuvius erupted on the 10 September 1810. This picture was executed on the following day, when the fury of the eruption had abated somewhat and people flocked to see the volcano, sailing on the Bay of Naples under the ashen sky and recording the experience for posterity.

•557
CHARLES-MARIE BOUTON (PARIS 1781-1853)

An album of twenty-five pages mounted with studies of figures, and views of English Cathedrals and other buildings

With inscription 'CM. Bouton/ 1781-1853/ Esquisses/ et/ Croquis' on a label affixed to the cover and inscribed with identifications throughout
black lead, pen and brown ink, some on tracing paper, laid down to the album pages, the album bound in contemporary cloth
Each leaf 11¼ x 9 in. (286 x 230 mm.)

£500-700 US$1,100-1,400 €720-1,000

•558
JEAN-LOUIS FORAIN (FRENCH, 1852-1931)

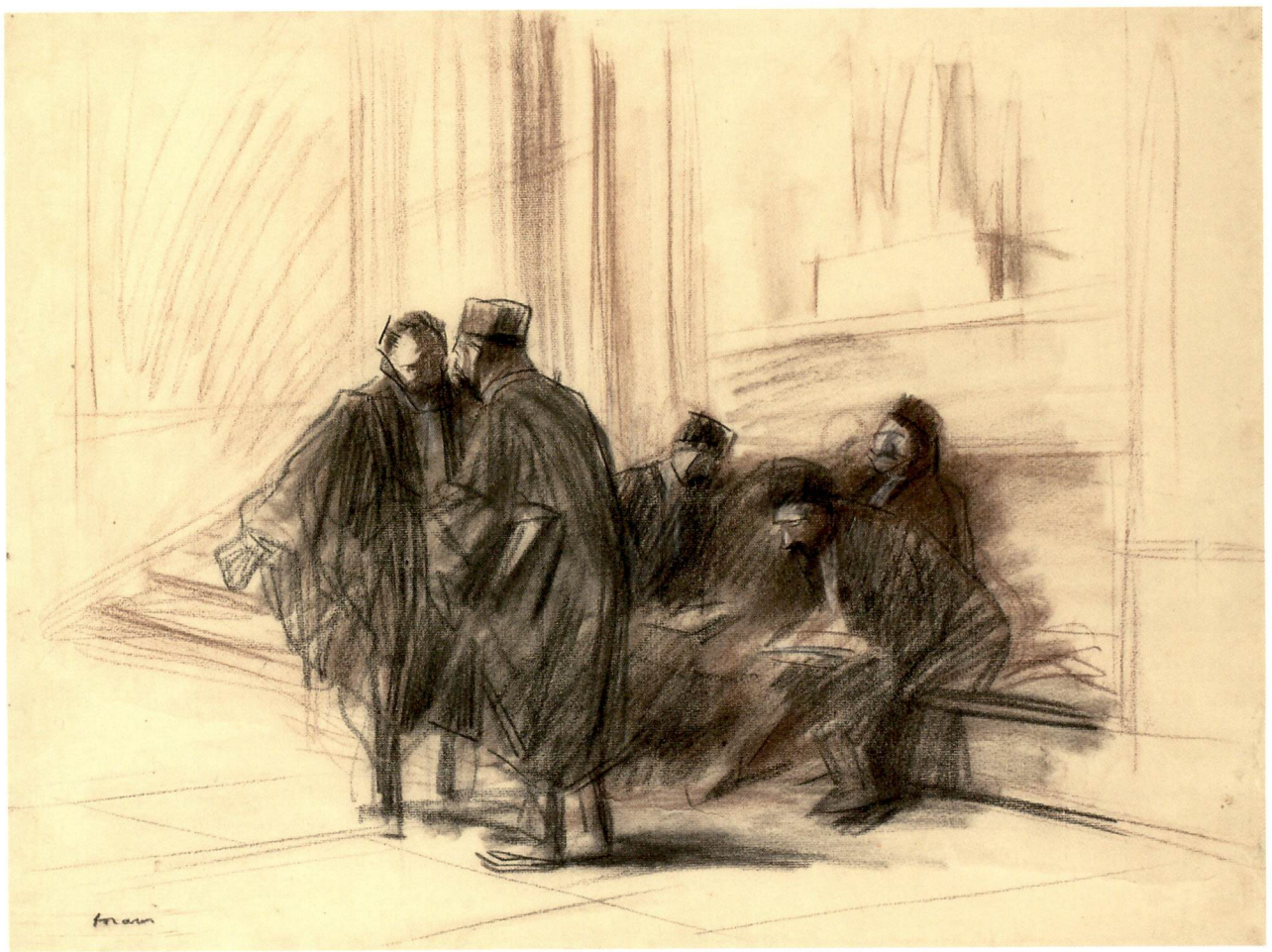
Lawyers outside a courtroom

Signed 'Forain' (lower left)
charcoal and chalk, heightened with white
18 x 23 in. (46 x 59 cm.)

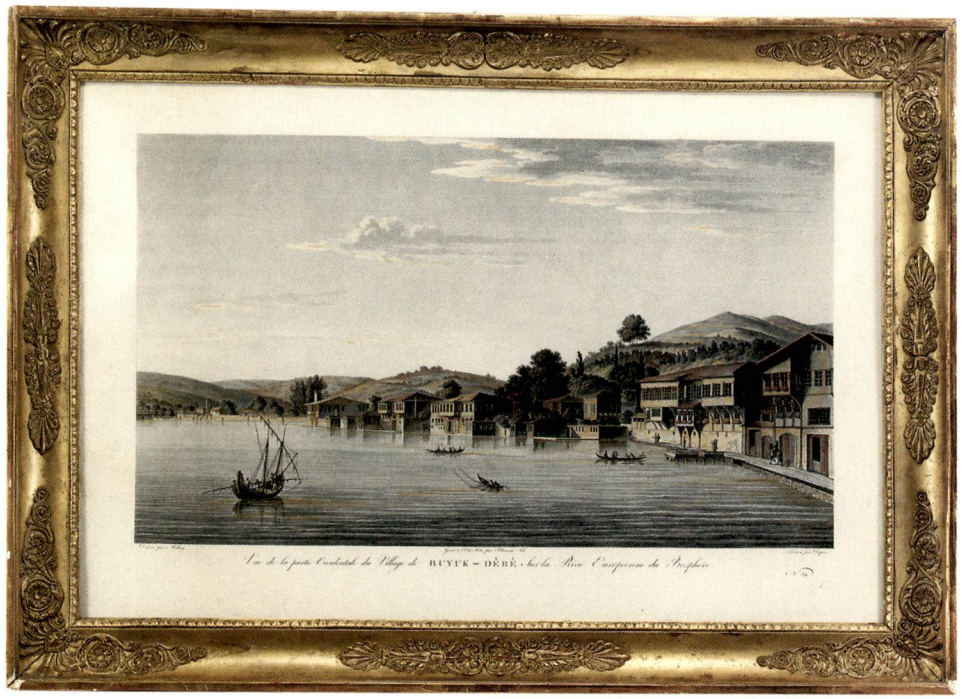
£2,000-3,000 US$4,100-6,100 €2,900-4,300

PROVENANCE:
With The Shepherd Gallery, New York.

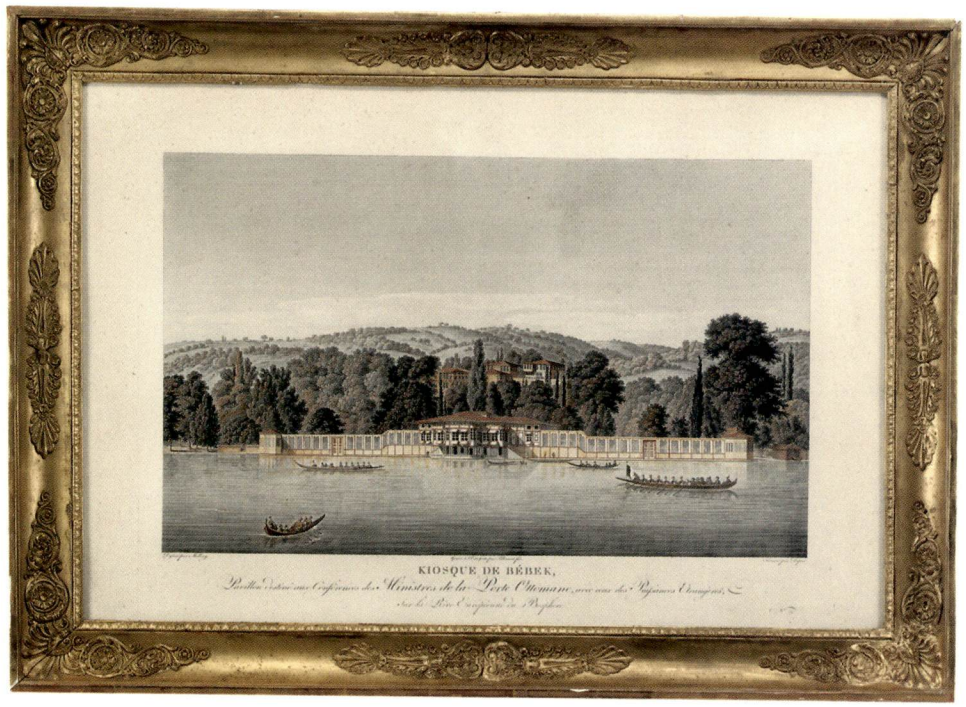
557



558



Vue de la partie Occidentale du Village de BEYUK-DÈRÈ sur la Rive Européenne du Bosphore



KIOSQUE DE BÉBEK,

•559

MARIE-ALEXANDRE DUPARC (ACTIVE 1819) AND VICTOR PILLEMENT (1767-1814) AFTER ANTON IGNAZ MELLING (1763-1831)

Voyage Pittoresque de Constantinople et des Rives du Bosphore
(Atabey 798-799)

Etchings and engraving with hand colouring, 1809-19, two plates from the set of 48, on laid paper, published by Treuttel & Würtz, de l'imprimerie de P. Didot l'Ainè, Paris, 1819, each with wide margins, laid to *simili-Japon*, generally in good condition, in gilt frames
Image 480 x 683 mm. (and smaller), Sheet 535 x 804 mm. (average) (2)

£800-1,200

US$1,700-2,500
€1,200-1,700

•560
JEAN-GABRIEL DOMERGUE (FRENCH, 1889-1962)

Three studies of ladies

Each signed 'Jean Gabriel Domergue' (lower right), two of the drawings inscribed 'S. Moret' (lower left).
pencil on paper laid down on card
8¼ x 5½ in. (21 x 14 cm.); 5½ x 8¼ in. (14 x 21 cm.); 8¼ x 5½ in. (21 x 14 cm.);
Together with *A Lady riding a donkey*, Continental School, pencil and watercolour heightened with white,
5 x 5 in. (13 x 13 cm.) (2)

£200-400 US$410-820 €290-570

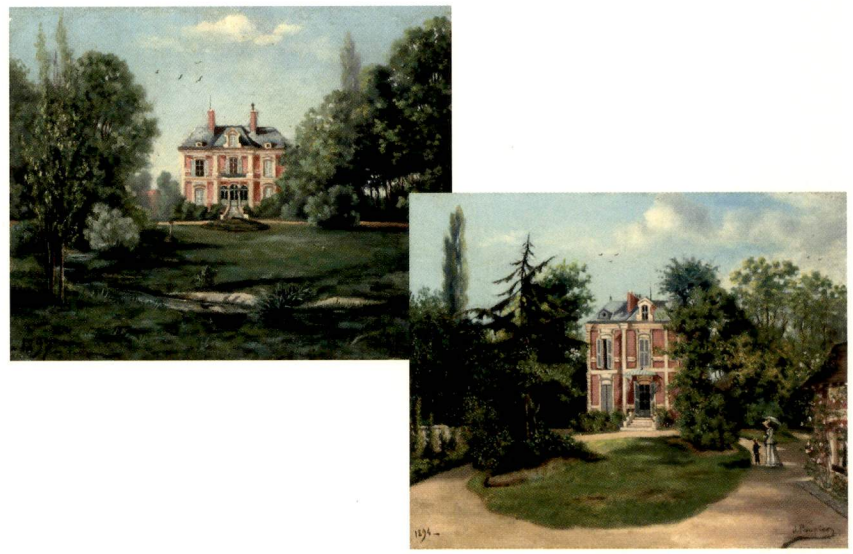
(part)

•561
J. POUPIER

Two views of a château

The first signed 'J. Poupier' (lower right) and dated '-1894-' (lower left); the second signed 'J. Poupier' (lower right) and dated '1897' (lower left)
oil on canvas, unframed
7½ x 9⅝ in. (19 x 24.3 cm.)
The first painted in 1894; the second painted in 1897. A pair (2)

£800-1,200 US$1,700-2,500 €1,200-1,700



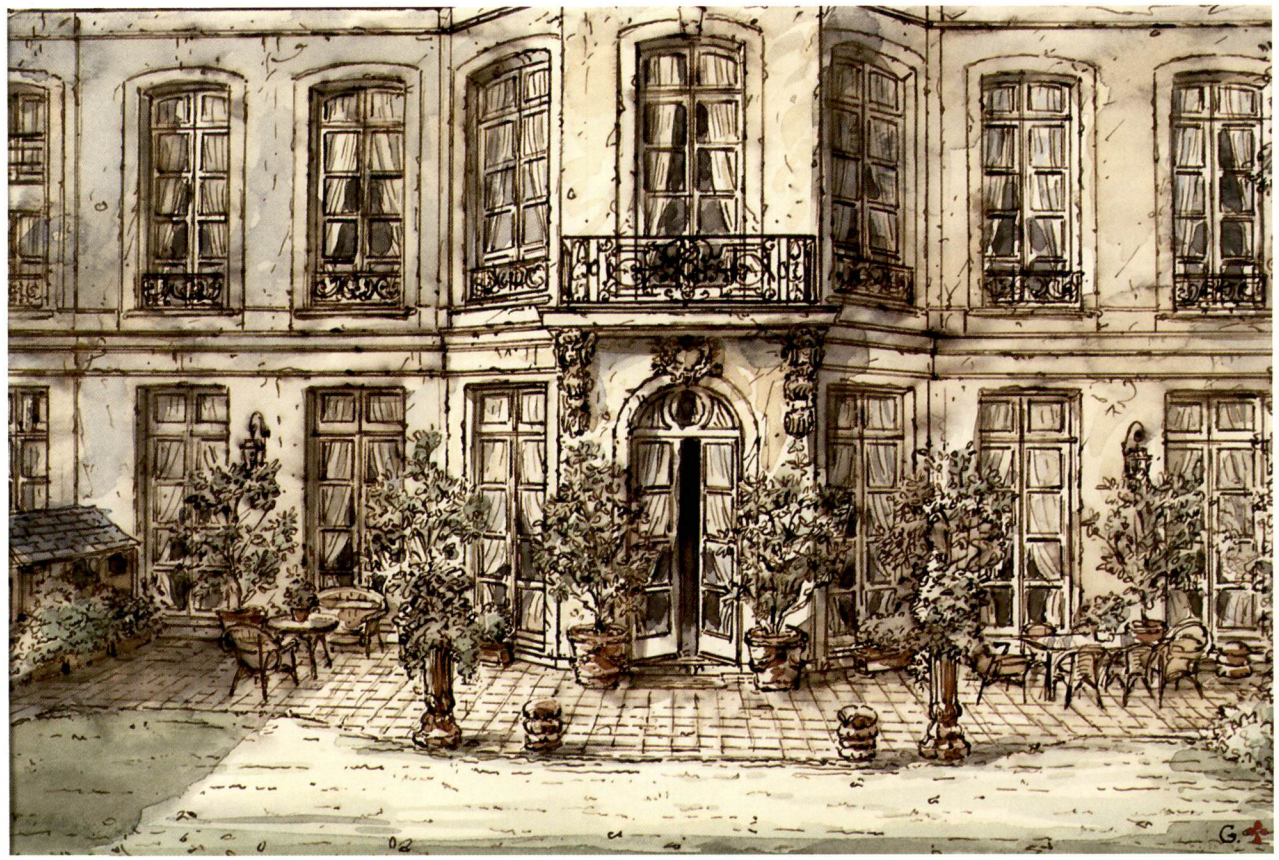
•562
YVES SIMÉON (FRENCH, 20TH CENTURY)

Petit salon, rue de l'Université

gouache on paper
11½ x 14¼ in. (29.5 x 36.5 cm.)

£300-500 US$620-1,000 €440-720

(details)



(detail)

λ•563
KINGA GARNEROFF (20TH CENTURY)

Twelve views of the interior and exterior of 80 Rue de l'Université, Paris, in one frame

Each signed with the initial 'G' and inscribed with the artist's monogram (lower right) and further signed 'Garneroff' (on the mount);
Inscribed '80 Rue de l'Université, Paris, 7c/Comte and Comtesse de Ravenel/-Paris le vendredi 12 Mars 1993' (on the backing board)
Pen and ink, watercolour and wash
6½ x 10 in. (16.5 x 25.4 cm.) and smaller, framed as one.
Overall size: 23¾ x 35¼ in. (60.3 x 89.5 cm.)
1990s

£800–1,200

US$1,700–2,500
€1,200–1,700

The Marquis and Marquise de Ravenel lived at 80 rue de l'Université in the 1980s and early 1990s, before moving to the rue de Lille. Kinga Garneroff, wife of Anatoly Stolnikoff, was commissioned to paint the interiors of 80 rue de l'Université in 1993.

END OF SALE

Notes

Important Notices

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue by the symbol ° next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold successful and may incur a loss if the sale is not successful. The financing offered by a third party may be in the form of an irrevocable bid provided by that third party. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

ALL DIMENSIONS ARE APPROXIMATE

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition.
Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years of age.

NOTICE REGARDING AUCTION HOUSE SETTLEMENT CERTIFICATES

General: Pursuant to the settlement agreement in In re Auction Houses Antitrust Litigation, Christie's and Sotheby's have issued Certificates that permit the Holder to be reimbursed for certain consignment fees that are paid when property is auctioned at Christie's or Sotheby's. The reimbursable fees are: 1) vendor's commissions, 2) risk of loss or insurance fees, and 3) illustration charges. Any Certificate Holder may use the Certificates for reimbursement if the Holder paid these charges in connection with property offered for sale in a non-internet auction conducted by Sotheby's or Christie's in the United States or United Kingdom on or after May 15, 2003. As described below, the Certificates are freely transferable to anyone and from May 15, 2007 through May 14, 2008, Certificates may be redeemed for cash at their face value. Certificates can be redeemed only through the Certificate Administrator, EquiServe, Inc.
Certificate Expiration: All outstanding Certificates and Certificate Change that have not been redeemed will expire on May 14, 2008. The Certificate Administrator will honor only Certificates and Certificate Change that it receives on or before 5:00 pm. New York time on May 14, 2008.
Market Makers and Additional Information: The Certificate Administrator maintains contact information for parties, including secondary market makers, who are interested in buying or selling Certificates or Certificate Change. The Certificate Administrator will disseminate the names of Certificate Holders interested in exchange transactions. If you wish to be identified as interested in buying or selling Certificates or Certificate Change, please notify the Certificate Administrator in writing, including your address and telephone number, at the address below. Neither Christie's nor Sotheby's is associated with or responsible for the actions of any market makers or other third-party buyers or sellers of Certificates.
Contact Information: Information regarding the Certificates may be found at the website www.auctionsettlement.com. For additional information on how to use, redeem, purchase, or sell Certificates, contact the Certificate Administrator at +1 877 498 8863 (which can be dialed by international callers after dialing their country's access number) or www.auctionsettlement.com. Please mail, or deliver by courier all requests for reimbursement or redemption to: Certificate Administrator for the Auction Houses Litigation P.O. Box 8907, Edison, NJ 08837, overnight mail address: 156 Fernwood Avenue, Edison, NJ 08837.
Redemption Procedure: To receive reimbursement, Certificate Holders must provide 1) a valid Certificate(s) – that has the Holder's Proper Signature, as defined below; and 2) a valid remittance statement(s) from Christie's and/or Sotheby's (each statement must show a valid consignment, the auction date, and payment of reimbursable charges). A "Proper Signature" is a signature before a notary public or a consular official at a U.S. Embassy or Consulate, with the official stamp or seal of the notary public or consular official. To redeem a Certificate that has been transferred from its original Holder, the Certificate must also contain the Proper Signature of that Holder. The Certificate Administrator will not redeem Certificates without a Proper Signature. Upon receiving the documentation listed above, the Certificate Administrator will mail the Holder a check in U.S. dollars for the reimbursement amount within 10 days. If the full face value of the Certificate(s) is not used in a redemption transaction, the Certificate Administrator will issue a new Certificate for the remaining balance ("Certificate Change"). The Certificate Change may be used just as any other Certificate.
If you are planning to consign property at Sotheby's or Christie's for non-internet auctions, you do not need to inform Sotheby's or Christie's that you intend to use Certificates in connection with the transaction.
Cash Redemption: Subject to certain conditions, from May 15, 2007 until May 14, 2008, the Certificates and Certificate Change may be redeemed - without making a consignment - for the face amount of the Certificate in U.S. dollars. For a cash redemption, the Holder must follow the normal redemption procedures set forth above, but need not include any remittance statement.
Certificate Exchange Procedure: The Certificates and Certificate Change are freely transferable to anyone. The Holder may request that any Certificate or Certificate Change be re-issued in different denominations, including smaller denominations. Anyone interested in buying or selling Certificates or Certificate Change must follow the procedures stated above. Each seller must execute the transferred Certificate with a Proper Signature as defined above. The Certificate Administrator will not redeem Certificates that do not contain a Proper Signature. For your protection, the Certificate Administrator recommends that you send the completed Certificate or Certificate Change to the Certificate Administrator in connection with each transfer. The Certificate Administrator will then issue a new Certificate in the name of the transferee/purchaser. This step is not necessary to complete the transfer, but if you do not follow this step, the Certificate Adminstrator will not replace a lost or stolen Certificate in the name of the new Holder.

6/12/05

Explanation of Cataloguing Practice

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate")..

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

Buying at Christie's

CONDITIONS OF SALE
Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES
Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES
The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM
Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £10,000, 20% of the excess of the hammer price above £10,000 and up to and including £250,000 and 12% of the excess of the hammer price above £250,000. Exceptions: Wine and Cigars: 12.5% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING
Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION
Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. New clients, or those who have not made a purchase from any Christie's office within the last two years, will be asked to supply a bank reference and two forms of identification to register. If you are bidding on behalf of a client known to Christie's, you will need to present a signed letter of authorisation and two forms of identification to register. Please be advised that existing clients wishing to spend an amount inconsistent with their previous buying pattern, will also be asked to supply a new bank reference. To avoid any delay in the release of purchases, please pre arrange cheque or credit approval through Christie's Credit Department at +44 (0)20 7389 2996 (London, King Street) or at +44 (0)20 7752 3137 or +44 (0)20 7752 3138 (London, South Kensington).

BIDDING
The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS
Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS
Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS
While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT
Buyers are expected to pay for purchases immediately after the auction. Payment can be made by cash, cheque, sterling bank draft, direct bank transfer in sterling, credit card (Visa/MasterCard), debit cards (e.g. Maestro/Delta) or bank wire transfer. To avoid delivery delays, prospective buyers are encouraged to supply bank references before the auction. It is Christie's Company policy not to make or accept single or multiple payments in cash or cash equivalents of more than £5,000 or the equivalent value in another currency. Cheques and drafts should be made payable to Christie, Manson and Woods Limited (London, King Street) or Christie's South Kensington Ltd. Bank transfers should be made to: Lloyds TSB Bank plc, 72 Lombard Street, London EC3P 3BT. Sort code: 30-00-02. For the account of Christie, Manson and Woods Limited, A/C No. 0935862. Please quote invoice details. Payment by credit card will be subject to a surcharge of 1.5% administrative fee. There is no surcharge for debit card payments. Payment by credit card will only be accepted up to a limit of £5,000, unless made in person at Christie's London. In the case of 'distance' payments, written instructions, including the cardholder's signature, must be sent to Christie's.
Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

VAT
Ω or †
VAT payable at 17.5% on hammer price and buyer's premium
⋆
VAT payable at 5.001% on hammer price and at 17.5% on the buyer's premium
Ω or ⋆
These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.
α
Buyers from within the EU:
VAT payable at 17.5% on just the buyer's premium (NOT the hammer price).
Buyers from outside the EU:
VAT payable at 17.5% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately
(no symbol)
Auctioneers' Margin Scheme
In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.
Book Auctions
As above except:
(no symbol)
No VAT charged.
In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.
Wine Auctions
‡
Stock offered duty-paid, but available in bond.
VAT at 17.5% on hammer price and buyer's premium (wine only).
VAT Refunds
Refunds cannot be made where lots have been purchased from an address in the EU. Under all circumstances, lots must be exported outside the UK within 3 months of the date of sale and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than £100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggered lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available.

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")
If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	**For the portion of the Hammer Price (in Euro)**
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING
A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. For more information please contact the Shipping Department at +44 (0)20 7389 2712 for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU
If you are proposing to take purchased items outside the EU the following applies:
Christie's Shipper:
If you use a Christie's shipper you will not be required to pay the VAT at the time of settlement.
Own Shipper:
VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.
Hand-Carried:
VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.
⋆ or Ω
Starred and Omega lots — A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.
or †
Margin Scheme and Daggered lots – Please obtain VAT Notice 407 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.
Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS
Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.
Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

12/7/07

Storage and Collection

STORAGE AND COLLECTION

All furniture, carpets and objects (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Fine Art Logistics Ltd to their warehouse at Cadogan Tate Fine Art Logistics Ltd, Cadogan House, 6-12 Ponton Road, London SW8 5BA. Telephone: +44 (0)20 7819 6600 Facsimile: +44 (0)20 7819 6601.
Pictures (sold) will be held at Christie's for 28 days after the sale. Pictures not collected by 3.30 pm on the 28th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. Pictures (unsold) will be held at Christie's for 10 days after the sale. Pictures not collected by 2.00 pm on the 10th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate Fine Art Logistics Ltd, lots will be available for collec-tion from the first working day following the day of their removal from King Street, 9.00 am to 5.00 pm Monday to Friday.
To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)20 7819 6663/4.

PAYMENT

Cadogan Tate Fine Art Logistics Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Fine Art Logistics Ltd's warehouse on production of the blue delivery order from Christie's, 8 King Street, London SW1. The removal and/or storage by Cadogan Tate Fine Art Logistics Ltd of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Fine Art Logistics Ltd are settled.

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate Fine Art Logistics Ltd.

POST WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

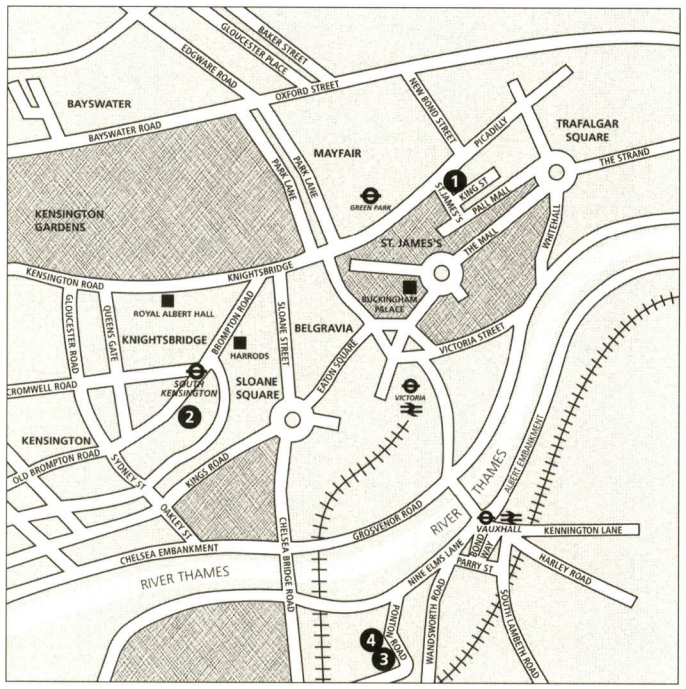
INSURANCE

From the day of transfer of sold items to Cadogan Tate Fine Art Logistics Ltd, all such lots are automatically insured by Cadogan Tate Fine Art Logistics Ltd at the sum of the hammer price plus buyer's premium. The insurance premium charged in this respect by Cadogan Tate Fine Art Logistics Ltd is 0.5% of the sum of the hammer price plus buyer's premium or 100% of the handling and stor-age charges, whichever is smaller.

STORAGE CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£44.00	£22.00
Storage per day	£3.80	£1.90

All charges exclusive ofVAT.
Transfer and storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



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Conditions of Sale

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition
The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice
Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc
Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates
Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose
Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission
Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding
Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal
When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids
We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids
If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter
At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images
At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves
Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion
The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk
Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium
In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £10,000, 20% of the excess of the hammer price above £10,000 and up to and including £250,000 and 12% of the excess of the hammer price above £250,000.

(b) Artist's Resale Right ("Droit de Suite")
If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership
The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts

due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases
We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping
Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence
Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment
If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

(i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
(ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
(iii) to cancel the sale;
(iv) to resell the property publicly or privately on such terms as we shall think fit;
(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
(vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
(vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
(x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases
Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's
In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
(iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
(v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

16/2/06

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5/9/072

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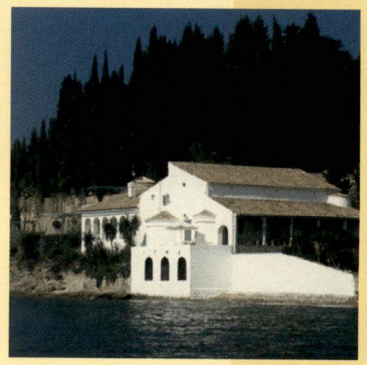

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